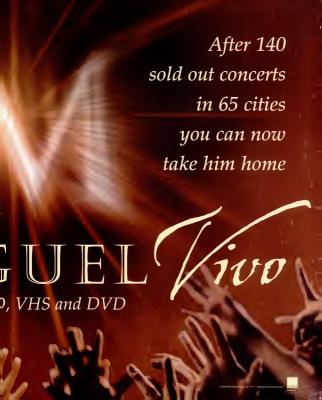
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT . NOVEMBER 4, 2000



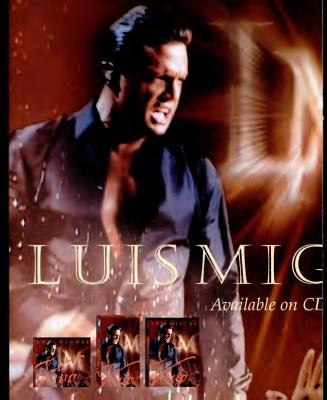
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Electronica's Few Breakouts Prove The Exception So Far

Fatboy Slim Bridges The Gag | Art Hot Always Accessible

BY LARRY FLICK Norman Cook recently learned firsthand how Jim Morrison disciples feel about their object of worship being further immortal-

ized on a club track. Cook, better known these days as Astralwerks electronics sounder. kind Fathoy Slim, looped the late Doors front man chanting several lines of poetry from the classic recording "American

Prayer" onto his own new ambi dance composition, "Sunset (Bird Of would be the next Prey)." It seemed like an innocent big thing. enough idea to Cookssumtil he did a (Continued on page 75)

Will The Industry Be Left

With Only 1 Record Club?

NEW YORK-If the negotiations by Sony Music Enter-

tainment and the Warner Music Group to sell Columbia

House to BMG Entertainment are successful (Blit-

boardButtetin, Oct. 24), it would leave the industry

with one record clab, BMG Music Service.

one's lips. With the U.K. group the Prodigy awarded a reported multimillion-dollar American electronic sound

page 76)

success with the breakthrough single "Fire-starter," some in the industry predicted that

BY MARILYN A. GILLEN NEW YORK-There's a dark joke BY CHRIS MORRIS LOS ANGELES-In 1997, as alter-

currently making its way through music's new-media trenches in the native rock hit a sales trough, elecform of a question posed by one tronic music was the senre on everyweary industry colleague to another: How does it feel to have run a three-year marathon-and just reached the starting line?

The marathon was the major labels' digital-download ramp-up, and the new starting line in the race to "monetize" the Web comes Wednesday (1), with the rollout of 100 digital albums and singles from

Five Majors Struggle With Models To 'Monetize' Web Music Warner Music Group-marking the long-anticipated arrival of all five majors in the U.S. commercial online music market, albeit with a still relatively small state of initial offerings. The largely unspoken question now is. In what direction will the

Digital Downloads: Will Enough Consumers Care?

NEWS ANALYSIS next 26 miles take the industry? "We [as an industry] had this wonderful moment of clarity a few

years ago-downloads are the answer!-and we all rushed shead to make that work," says an

executive at one itself flawed even before implemenof the major tation? And if it is the latter what labels now online will come port? who asks not to

"But while we were running, the landscape was changing all around us-Napster was only the final straw, but you also have the devel coment of wireless and broadband and lockers and isimilar new servicesl," he continues, "And so now that we've got where we were going it's not at all clear to many of us. I

NOVEMBER 4: 2000

think, that this is where we want to he or should be In other words, are we at the end of the beginning of a thriving paid digital-download market or the beginning of the end for a model that some critics say has proved

(Continued on page 78)

'SRV' Pays Tribute To Vaughan Hits. Rarttles Pack Epic/Legacy CD/DVD Set BY JIM BESSMAN and additional text by former

NEW YORK-The enduring legacy of the late Stevie Ray Vaughan will be celebrated on Nov. 21 with Epic/Legacy's re-lease of "SRV," a four-disc

boxed set containing three audio featuring Vaughan and his band Double Trouble's previously unaired and unissued six-song tap ing in 1989 for

"Austin City Lim-The CD contents total 54 tracks, 29 of which are live, with 36 previougly unreleased. An extensively appointed 72-page booklet has a discography, a chronology

Atlantic Records wishes you a Very

Texas governor Ann Richards, The Austin Chronicle's Margaret Moser, Guitar World's Alan Paul, and former CBS Records Southwest regional VF Jack Chase. Some

30 fellow musicians offer tribute quotes, including Jeff Beck, Bowie. Eric Clapton, Mick Jagger, Bonnie Raitt, and Joey Ramone.

The audio material encompasses Vaughan's

entire recording career, beginning in 1977 with his appear-ance on Paul Ray & the Cobras' Thunderbird" and ending with (Continued on page 27)

Work-For-Hire Issue Arises In UMG/MP3.com Case

WASHINGTON, D.C.-Lawyers for Universal Music Group (UMG) have asked the judge in the trial of its

copyright infringement lawsuit against MP3.com to rule that the sound recordings involved in the lawsuit are works made for hire... However, according to William Patry, the lawyer presenting MP3.

com's oral argument against such a ruling at the hearing Thursday (2), such a decision would extend be yond the recordings involved in the "It would apply across the board," says Patry, "be-

cause there's no factual difference between those and any other recordings." Artists' groups and some observers on Capitol Hill see the motion as an attempt by UMG, following the

(Continued on page 83)

Meanwhile, in an unrelated development, it looks like the latter company is succumbing to industry pressure to back away from its controversial OnePriceCDs club. a new online club that makes the entire 12,000-title BMG Music Service estalog available for \$9.99 a title, includ ing shipping.

(Continued on page 75)

The elling Enwen Of Song LOWS PAGE

IN THE NEWS MTV2 Triples Its Reach

With New Cable Reals See Page 10















very, very Merry Christmas.





And no unhappy returns.

FSpice REVER

The new album featuring the single Holler, produced by Rodney Jerkins for Darkchild Entertainment Inc. Enhanced CD featuring the videos Holler and Let Love Lead The Way. In stores November 2.

Billboard

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Ryan Adams' Healing 'Heartbreaker'

sad songs can make us stronger. About eight weeks ago Whiskeytown singer/songwriter Ryan Adams quietly released "Heartbreaker" (Bloodshot Records), his first solo album. Feeling so bad has seldom sounded so inceratingly good, and just to make sure you don't miss anything on the finest musical memoir of 2000, it's better to listen to it in the dark.

"Sometimes when you get that lonely or that lost or that sad," says Adams of the project, "you really operate out of the worst of your fears and the highest of your hopes at the same time. I think that spiritually you owe it to yourself when you have intense feelings to respect those feelings and go, 'OK, this is as much of the gift of being here as a walk through the park." Hurt doesn't have to be a bad thing. If they feel it, it's impor-

tant for people to experience every angle of love "Heartbreaker" boasts shambling rock and restive ballads and abject waltz-tempo testimony, and it's that truly inspired album everybody's been seeking from a young male troubadour for the past decade or more. But at its center is a raw stillness, dense as a cloak, that enshrouds like a night on the coastal North Carolina plains where Adams was reared. Those acquainted with that corner of the South know it gets swallowed after the evening sun exits, by a wild, elementa quiet that seems impossible to penetrate, as if one could drive for hours at high speed and never reach the damned end of it.

"It would hit nighttime, and there's just absolutely nothing there," recalls Adams (born Nov. 5, 1974, to building contractor Robert Adams and educator Susan Dedmond) regarding an adolescence spent in Jacksonville, N.C., and nearby beach towns like Swanshoro, "It's bleak and can be extraordinarily beautiful, but it's very remote and slow. There's lots of pine trees, and it's flat because it's below sea level, and it can make you crazy with this total sense of calm outside-but at the same time this

sense of urgency, like you're just lost in the whole world. I think it turns a lot of people there to drink. There have been times when I've actually needed to go back to that feeling of calm there. Then it'd wear off real fast, and I'd run like hell When Adams was 15, he ran first to Raleigh, N.C., the state capital and the hab of a liberal and college-oriented community of the New South. A 10th-grade dropout with a general equivalency diploma, a head full of Ernest Hemingway and Allen Ginsberg, and a guitar, he fronted a punk band called Patty Duke Syndrome. As a late-teen romance unraveled, he

discovered the melancholy music of George Jones and his rock stepson Gram Parsons. In 1994, exactly six years ago this month, Adams founded a certain woolly-brilliant band called Whiskeytown, whose three albums ("Faithless Street" [Mood Foodl. "Stranger's Almanac" [Outpost], and "Pneumonia funreleased)) and assorted EPs and singles contained some of the finest, 200-proof/no chaser indie rock of the era.

In 1968, Adams relocated to New York, fell in love with a woman named Amy, leased an apartment on Avenue A between 9th and 10th streets, and then returned to North Car-

will. "I had had enough of New York," Adams reflects. "My lease was running out, I had a relationship on the rocks, I was having some record company problems, I'd taken some serious blows that year, and I just needed to escape. I was afraid, but I knew if I gave into any of that fear I would just crumble into pieces." A new manager who accepted Adams on a probational basis ("He wanted to see if I was gonna fall apart") suggested he move to Nashville to save money and expand his musical/social circle

The outcome is "Heartbreaker," an intuitive document destined to be a prized, restorative possession for anyone fortunate enough to encounter it. The record's 14 songs are so naturally, numbingly magnetic, they knot the hands of the clock and make you late for whatever seemed most important before the music started. In fact, that's how many of the

songs got written, like the longing-obsessed "Oh My Sweet Carolina" (a duet with Emmylou Harris), which Adams banged out on a typewriter near the close of his ill-fated stay on Avenue A.
"My Winding Wheel" was devised on guitar in the passenger seat of a U-Haul truck as Adams and a buddy were headed to Adams' new East Nashville address, "We almost got into a wreck when we sideswiped another guy," he explains with a laugh. "When I flinched as I was playing, my finger jumped a fret-that's how I found that suspended chord in the song!
"The rest of the record," Adams continues

got written hanging out at [musician/singers] Gillian [Welch] and Dave [Rawlings] house"-a crowning stroke being the cut "To Be Young (Is To Be Sad, Is To Be High)"-"or at my house, or a couple of them in the [Woodland] Studios, five minutes from my house. I wrote 'Damn, Sam (I Love A Woman That Rains)' 34: minutes before

I recorded it. That's why you hear that noise at the beginning of the tape as [producer] Ethan [Johns] rushed to press 'record." Among the other emotionally conflicted classics on "Heartbreaker" is "Come Pick Me Up," a gently strained appeal, backed by Kim Richey's harmonies, from "a guy in a bar, very lonely or wanton" and eager to go home with a ravishing Miss Wrong. The "sweetly humorous" chorus: "Come pick me up/Take me out/Fuck me up/Steal my records/Screw all my friends-they're all full of shit/With a smile on your face/And then do it again/ I wish you would.

After 14 days of recording, "Heartbreaker" was done. "I can't imagine the difference in how I feel now," says Adams with bashful relief. "I kinda woke up, opened my ears-or maybe I closed them-and felt more." And he wants to cut on with his life and cureer—but also to let loval Whiskevtown funs know that the unissued "Pneumonia" ("a hig. old double-album swan song") will finally reach stores early in 2001.
"One of the things I'm trying to do is pay less attention to

the things that work against me and be more forgiving and understanding and more appreciative," muses Adams as he approaches his 25th birthday. "That's what's really worked for

the best."

GREAT RECEPTION FOR 'ROCK IN RIO' Many thanks for the great story about Rock in Rio ("3rd Rock In Rio Fest To Benefit Education," Billboard, Sept. 30). We have been deluged with calls from other members of the press, travel agencies, people wanting to know about attendance, etc. It was another unmistakable proof of the power of the press.

> The Lee Solters Co. Beverly Hills, Calif.

NEWS ON NAPSTER AND THE RIAA? I have some bad news for the Record-

ing Industry Assn. of America (RIAA) regarding their lawsuit vs. Napster: You are going to lose. I am sure of this because there are only two ways this can end; in either scenario the RIAA loses.

In scenario one, the court could rule in favor of Napster. Napster is no more guilty of copyright infringement than a store selling blank cassettes. The people who run Napster know that fans are downloading copyrighted music for free, but that does not make Napster responsible for the actions of those peo-

> The second possible outcome of the case is that Napster loses and is effectively closed down. Is this really a victory? Is it so difficult to add a "charge my account" button to the song lists on Napster? Forge a compromise that compensates artists fairly, but don't punish hundreds of thousands of true fans of music.

Patrick Dillett New York

THOUGHTS ON 'RRAINS IN A ROY'

I can only think of "wonderful" to describe Timothy White's Music to My Ears column of Oct. 7, "Brains In A Box Sci-Fi & Social Justice." Just as I often discover diverse new musical ideas in his column, so I can turn to him for thoughtprovoking ruminations on larger issues Some of the best writing about the cru cial issues facing our society is often found under his name in a publication serving an industry that's often the target of criti-

Thanks for sharing White's ideas: I hope people outside the industry will read

Len Gzabator

Downington, Pa.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Billboard, 770 Broadway, New York, N.Y. 16065.

ROCK / MODERN ROCK TRACKS

* TOP VIDEO SALES *

MUSIC VIDEO SALES

RECREATIONAL SPORTS

RENTALS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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A HEMOREHAGE IN MY HANDS - PLACE - INC. TOP 40 TRACKS

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86 Between the Bullets; Limp Bizkit joins the million-o-week club as its sophomore set *Chocolate Starfish And The Hol Dog Flovored Water," debuts gtop The Billboard 200 87_Billboard.com; Whoi's online this week.

88 Merket Watch 88 Chart Beat: Johnny Cosh returns to the charts with a

88 Homefront: Several special events added to Billboard's Music Video Conterence, set for Nov. 8-10

Christian Music Executive MacKenzie Dies the most selectic musician I've ever known. Even though he clearly was a legend, he always made anyone feel like a peer. Personally, I owe my existence in

this industry to him. He will be greatly

NASHVILLE-The Christian music

community is mourning the loss of one of the industry's most visionary executives. Bob MacKenzie, 62, died of beart failure Oct. 20 at his Brentwood, Tenn., home

MacKenzie's passing was all the more sad because he was scheduled to be inducted into the Gospel Music Hall of Fame Oct. 30. He will now be inducted posthumously along with fellow honorees Shirley Caesar, the Oak Ridge Boys, Petra, the Fisk Jubilee Singers, the Kingsmen Quartet, and Roger Breland & Truth. "Bob's impact upon artists, songwriters, and industry leaders is unparalleled," says Gospel Music Assn. (GMA) president Frank Breeden, "He produced our industry's first gold record, helped start the GMA, produced hundreds of records, and

his influence transcended all borders of

tradition, and industry sectors. He was

race, nationality, musical style, theological

A native of Worcester, Mass., MacKenzie moved to Nashville

missed."

in 1964 and served as manager of Nashville Symphony Orchestra before entering the gospel music field. During his tenure as creative director of the John T. Benson Pub-

lishing Co., he produced nearly every album issued on Benson in the 1960s and 1970s, including projects by the Cathedrals, the Imperials, the Oak Ridge Boys, and Buddy Greene "Bob MacKenzie came into the gospel music field in the early '60s at a time when we desperately needed a breath of fresh

take us into daring new territory," says Southern gospel artist/executive Bill Guither, "Bob was that sort of visionary, The list of artists and music-related business talent that he brought to this field is endless. He acted as a catalyst and motivator for us all to move us to new and higher levels of excellence. Still today, his fingerprints remain on what we now know as the broad Christian music field. The inclustry has lost a giant. I have lost a very

dear friend." MacKenzie and Gaither were responsible for the formation of Paragon Associates, which later partnered with Zondervan to purchase the Benson Co., making MacKenzie president. In 1984, be and business partner Ron Kerr purchased the Lexicon catalog, which includes copyrights by Ralph Carmichael and Andraé Crouch. A multiple Grammy winner, MacKenzie also founded Spectra, a Chris-(Continued on page 86)

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MTV2 To Triple Its Reach **With New Cable Deals**

NEW YORK-After struggling for years to increase its cable distribution, MTV2 is poised to become a major music-video network The MTV spinoff channel, which branched in 1996 as a free-form music-

MTV2. A significant number of the Box's staff will be retained, and our office in Miami will still be opera-MTV2, previously known as M2, changed to its current brand name video network, has inked deals with last year. Before its cable expansion,

cable companies Time Warner, AT&T, and Comcast to increase its U.S. household reach from approximately 10 million to about 30 million by January 2001. MTV's penetration is

to Cohn. MTV2 will be replacing the Box in most of the Box's marmore than 70 million U.S. househole ut 24 million househo The expansion move, which had been expected (Billboard, Sept. 2).

will take in the top 20 U.S. markets. The strategy is also part of MTV Networks' plan to merge the Box Music Network into MTV2 (BillboardBulletin, Oct. 25). MTV2 will continue to be headed by president Van Toffler and GM

David Cohn in New York, The Box brand name will cease to exist by the According to Cohn, among the changes expected at MTV2 after the end of the year, according to MTV MTV2's Cohn tells Billboard that the exact post-transition roles of the Box's Miami-based staff are "still being decided, but they'll probably be

kets, Current U.S. reach for the Box is He adds. "In some of the markets. MTV2 will be on analog cable, while in others it will be on digital cable. We also struck deals to have MTV2 in

MTV2 had been pri-

marily available on satellite TV. According

markets where the Box hasn't been aldelieve In New York, the nation's top market, MTV2, will be added to Time Warner Cable's digital lineup in

transition will be more emphasis on heavy rotation for select videos; the use of the Box's localization features to program videos; more Web-related interactive programming; and the

focus on in that segment," he sai

Oversil, Amazon reports a third-nuarter net loss of \$240.5 million, or

68 cents a share, compared with a loss

of \$197.1 million, or 59 cents, a year

age. On a pre forms basis, which

excludes non-each charges, the com-

pany posted a loss of \$89.5 million, or

25 cents a share, compared with \$85.8

million, or 26 cents a share, a year ago,

Wall Street analysts were predicting

Net sales for the three months that

ended Sept. 30 increased 79% to \$638

million, from \$356 million a year ago.

a pro forma loss of 33 cents.

determined by the end of the year." introduction of more longform pro-The Box president/CEO Alan McGlade says, "After the transition, (Continued on page 87) Amazon Posts Music Profit

NEW YORK-Amezon.com reports that improved operating efficiencies at its U.S. books, music, and DVD/ video business fueled higher revenue and a profit for the division for the For the three months that ended Sept. 30, books, music, and DVD/video delivered pro forms operating profit of \$25 million compared with a loss of \$100 million a year ago. Sales for the segment increased to \$399.9 million 65% of total revenue) from \$301.3 mil lion in the same period last year

thing I would expect us to continue to

BY BRIAN GARRITY

Pro forma results exclude fulfill-During the quarter Amazon added ment and technology expenses. 2.8 million new customers. The com-Results including those factors were pany claims more than 25 million cusnot disclosed tomer accounts and 19 million active In a conference call with analysts, chief executive Jeff Bezos credited The company's revenue per custhe growth in books, music, and video tomer increased to \$130, up from \$166 to Amezon's increased focus on opera year ago, and its customer acquisiational improvements. That is sometion costs fell to \$15 from \$17 in the

C'right Directive Draft Reviewed

BY GORDON MASSON LONDON-Members of the Euronot released, pending review by peen Parliament (MEPs) are beginning the commission's juridical lanto examine the various clauses and stip guage specialists and translators. ulations contained within the proposed European Copyright Directive. Back in June, European Union government representatives reached political agreement on the proposed Copyright Direc

The commission hailed the proosed legislation as a "breakthrough" after two years of heated debate. However, various interested groups, including the Interna-(Continued on page 87)

second quarter.

Sony Europe Reshuffles Execs The moves are effective immedintely. Stringer will report to Burger, who continues to report to Russell.

LONDON-The resignation of a senior Sony Music executive in Europe has led to promotions of three key European executives at the compa ny. Executive VP of Sony Music Europe Paul-René Albertini is to become president of Warner Music Europe; within hours of that Oct. 25 announcement, Sony detailed a longawaited management reshuffle. Sony Music Entertainment

(SME) Europe chairman Paul Russell adds the position of chairman of Sony/ATV Music Publishing, while Paul Burger becomes president of SME Europe. Burger's our

rent role as chairman/CEO of SME U.K. will be filled by Rob Stringer. previously Epic Records U.K. managing director, Sources tell Billboard that Stringer-younger brother of Sony Corporation of America chairman/CEO Sir Howard Stringer-had been promised Burger's job by Jan. 1, 2001. The apparent sticking point was Burger's new role, but Albertini's

At press time none of the princi-

exit changed that situation.

Albertini will take his Warner post Dec. 1. The position of Warner Music Europe president has remained vacant since Manfred Zum keller's retirement in February 1999. London-based Albertini will report to Stephen Shrimpton, chairman CEO of Warner Music International (WMI), and will be responsible for WMI's operations in 20 European WMI's four European regional

esidents-Gero Caccia (Southern Europe), Gerd Gebhardt (Central and Northern Europe), Manfred Lappe (Eastern Europe), and Nick Phillips (the U.K. and Ireland)-and Warner Music Europe marketing VP Thomas Starckjohann will all report to Albertini. Industry insiders suggest WMI has pulled off a coup in attracting Albertini, One senior executive says,

"As recently as 10 days ago, I heard

Albertini would be getting the [SME Europe | president role," Sources say

European executives had designs on the WMI slot, so Albertini's arrival may unsettle some within the company. However, few doubt the agive ambitious Frenchman has the skill to improve Warner's European market share. At Sony, Russell will now be responsible for the worldwide activities of Sony/ATV Music Publishing Reporting to Sony Music Entertain ment executive VP Michele Antho

ny, he will be based in New York and ondon. Sony/ATV president Richard Rowe reports to Russell In a statement, Sony Music Enrtainment chairman/CEO Thomas D. Mottola calls Russell "one of our company's great assets." He adds that "having him spend more time here at headquarters recognizes the importance and immediacy of his input into our global plans. His familistrity with the issues and players in every territory is a tremendous benefit to this company. London-based Burger will over see all Sony's European affiliates and functions except manufacturing.



year's VH1 Vogue Fashion Awards to see his daughter Stella McCartney win designer of the year for her designs for Chlos. Shown backstage, from left, are artney business partner John Eastman; John Sykes, president of VH1 and CMT: Stella McCartney: and Paul McCartney.

President Roland Lundy Exits **Word In Latest Gaylord Loss**

BY DEBORAH EVANS PRICE NASHVILLE-In a move that sur Landy is the latest in a series of prised the Christian music communihigh-profile departures from the Gaylord camp. Terry London, Gay-lord president/CEO, left the company ty Word Entertainment president Roland Lundy has exited after 28 years with the company. According to a statement issued by Word's in July, followed by Tim DuBois, preident of creative content, who parent company, Gaylord Entertainment. Malcolm exited in September. DuBois was responsible for bringing

Mimms, executive VP of the Mimms, a Nashville attorney, creative content group, will to Gaylord last March. assume Lundy's post. Lundy began his career Gaylord president/CEO Dennis Sullivan. In a company with Word in Dallas in the telephone marketing deport. statement, Sullivan said, ment and worked his way up through the ranks. He became preexciting element of our company with

ident of Word Inc. in 1989 and reloexcellent products, good markets, and ented to Nashville when the company moved to Music City in 1993.

Other than to say, "I love Word. I love what it stands for, and I love what it does," Lundy declined com-When asked where he was going next, he laughed and said, "Well, I'm

a team of talented people. Our goal is to focus on maximizing its potential as we go forward." Despite the positive spin, sources say morale inside the company is low. Others in the industry are unsure what the future holds for the veteran Christian Inbel

RealNetworks. Microsoft Tout Audin Formats

BY FILEEN FITZPATRICK LOS ANGELES-Within 24 hour

of RealNetworks' announcement of its RealAudio 8 upgrade, archrival Microsoft was touting the merits of its Windows Media Audio format in an attempt to steal some of Real's thunder We achieved that level of CD.

quality playback and improved our audio codec 18 months ago," says Dave Fester, GM of marketing for Microsoft's digital media division "We're really baffled about how they're claiming this is such a breakthrough technology. Fester adds that Microsoft did another upgrade of its sudio formed

in July with the release of Windows Media Audio Version 7 On Oct. 23 RealNetworks debuted the Real Andio 8 upgrade which delivers CD-quality sound at two-thirds the byte rate of its previous Real Audio G2 version "This new version will reduce the bandwidth cost for content providers by giving them the same quality at two-thirds the bandwidth Mimms will now report to * says RealNetworks product manger Gary Cowan. "For con-sumers, it's CD quality compressed

> In addition to touting sound quality. RealNetworks announced "a strategic alliance" with Sony Corp Under the alliance, RealAudio 8 will incorporate Sony's high-compression technology called ATRAC3 in its RealPlayer and ealJukebox software Both the RealPlayer and RealJukebox will be bundled on

> at half the size of a standard MP3

in the car, and I'm going to Sam's [gro-(Continued on page 86) (Continued on page 77) www.billboard.com DELECADO MOVEMBED A 2000

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Confab Has The World Dancing

Amsterdam Meet Addresses Dance Music's Gains, Challenges

BY LARS BRANDLE and MICHAEL PAOLETTA AMSTERDAM-Despite the ap-

parent worldwide resurgence of guitar-driven rock, dance music has been making major inroads into the U.S. market, and this year's Amsterdam Dance Event (ADE), held Oct. 19-21, brought the peaking European dance music community onto the world

Techno's not going to die this year," exclaimed Erik Lloyd Walkoff. a DJ and producer for the Norwegian Broadcasting Corp. who has worked with such acts as Portishead, Groove Armada, and Alaris Morissette, "The techno/dance industry is definitely maturing," the Australian native

added Walkoff was one of more than I.100 music business professionals who vis ited the Dutch capital's Felix Meritis conference center, representing a 35% improvement in attendance from the previous year, according to event

organizers.
This number swelled to more than 20,000 for nightly artist/DJ showenses, which revolved around Amsterdam's top clube: Escape, Paradiso, Melkweg, Arena, and Ministry, In one of the event's keynote addresses. Jean Paul de Coster-managing director of Antwerp, Belgiumbased Byte Records and co-producer of 18-million-unit-selling Dutch dance act 2 Unlimited-invisted that Nap

ster-style file-sharing operations will never pose a serious threat to the dance music trude. The stadience heard that traditional consumer and DJ tastes will contime to ensure that records are not made obsolete by downloads, "Digital-distribution platforms, which have reshaped the music industry, will

Ton Execs Leave Sweden Lahels' Music Network

BY KAI R. LOFTHUS OSLO-Internal dissent over the

financial and strategic direction of Stockholm-based independent label group Music Network (MNW) is spilling over into the public arena. The CEO and chairman of the com pany are leaving the company (BillboardBulletin, Oct. 26), which distributes such labels as Rykodisc, Palm Pietures, and World Circuit in Scandinavia, Some 18 months after rejecting an offer from Germany's edel sic to create a strategic alliance (Billboard, March 13, 1999), MNW is reported to be working to discharge itself of its majority shareholders Traktor AB and Xcelera, both investment companies, and is seeking new investors, according to sources.

MNW CEO Peter Yngen abrupt ly exited Oct. 24; his responsibilities are being bandled temporarily by Terry Connolly, a Stockholm-based board member of MNW and previously group managing director of Chrysslis Group ple in London. (Continued on page 83)

never replace conventional distribution of dance music," de Coster said. "Labels should offer opportunities instead of soing Napster, which right now is a high brand name," said Ferry Bult, co-founder of Amsterdam-based DMDsecure. "Consumers demand access to what they want. The industry must beat Napster at its own



er responsible for such international club hits as Jaydee's "Plastic Dresuns and the Sunclube' "Fiesta, " in his address on Napster and MP3 file-Music & Media journalist Gary Smith added, "It's the starving artists that tend to bring about changes in

music. If they don't get paid, they'll stop making music. There will be no incentive anymore." However, most agreed with Albers when he noted that "Internet radio and satellite radio are the future." New technologies and music-dis-

tribution devices were just some of the hot issues discussed during the daily ADE panels. The Internet and radio discussion "Tune In, Log On"-which involved Simon Nelson, head of new service development at the U.K.'s BBC Radio Online, Universal Music Pub-Eshing Belgium GM Luc Standaert,

and Walkoff-corcluded that costs and bandwidth limitations would keep Internet radio to an "intermedi-Although labels should "embrace the new technology," said Standaert, Internet radio companies are bur-

dened with high costs for their relatively few listeners. The discussion shifted to the potantial of the mobile phone as a music carrier-or more accurately as a "perconstituted mobile workstation"-and the new technologies being developed in Scandingvia

German Lawmakers Lobby For Rock, Pop

BERLIN-Members of the conservative CDU/CSU German parlia-

put the Internet and potentially music through electricity cables. I don't mentary opposithink the cable companies have tion here are lobbying for looked at these possibilities at all, because they're not into communicagreater governtions-they're only interested in ment support for



ment of 67 ones tions, two CDU/CSU members of the lower house of parliament in Germany, the Bundestag-Steffen Kam-peter and Dr. Norbert Lammert-

together with 10 other members of locally produced works in two-step, the opposition are calling upon the government to comment on the probmental electronic process, all of which lems facing rock and pop music in Germany today In an interview with Billhoard (Continued on page 77)

the government like to be seen in the presence of rock and pop stars. How-ever, it is the CDU/CSU parliamentary party which is committed to the interests of the music industry." Rock and pop music must leave its periph eral role, he adds, as it is a key eco nomic factor in the country.

Kampeter and Lammert, acting as snokesmen for the parliamentary party in Berlin, say they take the interests of pop and rock music "as seriously as those of other cultural areas." Kampeter is a member of the Bundestag budget committee; Lam-mert is CDU/CSU spokesman for The document, titled "Review Of

And Perspectives For Rock And Pop Music In Germany" was handed over to the president of the Bundestag. (Continued on page 76)

duction break, "The truck starts to

shake, because everybody's stomp

Mercury Does Quick Release Of Elton John Show Ramone said Oct. 22 during a pro-

BY PAUL SEXTON NEW YORK-Highlights of Elton John's Madison Square Garden concerts, held here Oct. 20-21, are on their way toward record buyers worldwide, as breakneck production

What we haven't touched on is the

One of the surprises that emerged

from the conference was the number

of impressive underground produc-

tions coming from Eastern Europe in

the absence of a supporting financial

Czech Republic, Poland, Hungar

and Latvia had heads swaying with

breakbest, drum'n'bass, and experi-

were mixed and mastered in home

Label representatives from the

infrastructure

electrical grid, which is also a great big possibility," Walkoff said. "You can

released by Mercury internationally on Nov. 13 and in the U.S. Nov. 21 Momentarily, it appeared that the album might have another news hook to it, when John announced his retirement at the first of the all-star concerts, only to retract the statement 24 hours later, nutting the technical problems and saying he was "full of shit."

The two-night stand presented an erview of the artist's epic cureer. with contributions from handpicked collaborators Billy Joel, Bryan Adams. Kiki Dec, Ronan Keating, Anastacia, and Mary J. Blige. At the first event John revealed plans for a 2001 studio album, for which he and longtime lyricist Bernie Taupin have already written 15

songs, and said he would tour again. next year with Joel "One Night Only" will be supported by a TV special of the concert, with additional documentary footage, to be aired by CBS in the continues on "One Night Only," to be U.S. and the BBC in the U.K., where

it will be broadcast Nov. 12 following an interview conducted by veteran U.K. TV personality Michael arkinson. The album's release

will come 30 years to the week since the recording of "11-17a concert for WPLJ-FM New York released as an album by Universal the following year. The producer of

producer of the new record, which he

was due to wrap at New York's

Right Truck studios Oct 26 just five

was coming off that stage last night,"

God, the swinging groove that

days after the second concert.

that set, Phil Ramone, is also the

ing their feet. Now we're feeed with this incredibly strange time line . We will mix starting with the Saturday right [Oct. 21] as a basis. By Oct. 24 a truck listing had been finalized, in most territories comprising 17 songs.

John was at Right Track Oct. 22 for brief post-production chores. emerging from the booth and expressing his relief that they were so swiftly completed. He

told Billboard he was impressed the night before by Blige. with whom he dueted on "I Guess That's Why They Call It The Blues."
"She was amazing," he said. "I don't think people realize how good she is." That track will provide the finale for the album and attracted "leakood" sirplay as early as Oct. 24 on rhythmic top 40 WKTU New York.

EXECUTIVE TURNTABLE

RECORO COMPANIES. Mertin Bobb is promoted to executive VP for Elektra Entertainment Group in New York. He was senior VP of A&R. Matthico Lauriot-Prevost is promoted to senior VP of international for the Island/Def Jam Music Group in New York, He was VP of

Rick Correoso is promoted to VP of business development, Latin America, for Sony Music Interna tional in Mismi. He was managing director of Sony Music Venezuela. Micbael Careo is promoted to VP of A&R for Atlantic Records in Los Angeles. He was senior direc-

international

tor of A&R Lois Natarian is named VP of ublicity for J Records in New publicity for J Records in New York. She was senior VP for Susan



Blond Inc

Records.







Virgin Records America pro-

tor of product management in Los

Angeles. Virgin Records America

also names Lil Gary senior director

of product management for special

projects in Los Angeles. They

were, respectively, director of prod-

uct management and tour manage-

ment for the Rolling Stones.

motes Sig Sigworth to senior di







director of marketing services for Foodchain Records in Los Angeles. She was director of marketing for POPsmear Magazine and 1-800

Jeoolfer Andreone is named POSTCARDS. PUBLISHERS, Bob Candela is promoted to VP and controller for ASCAP in New York. He was assis-

Walt Disney Records promotes Jill Levy to VP of production and Jim Stanhouse to director of pro-duction planning in Burbank, Calif They were, respectively, director of www.hillhoard.com

Gweodolyn Quinn is named VP

of R&B publicity for Capitol Rec-

ords in New York. She was senior

director of publicity for Arista

tant VP of budgeting and finance. BILLBOARD NOVEMBER 4, 2000





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highlight the labels, artists, producers

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role in their unparalleled success.

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Artists Vlusic

Randy Travis Taps His Faith For Set

Atlantic's 'Journey' Favors New Material Over Standards

BY DEBORAH EVANS PRICE it's a chemistry or whatever, it's not NASHVILLE-When most country there with anybody else. artists record an album of songs expressing their faith, they turn to tried-and-true gospel standards such as "In The Garden" or "Peace In The Valley." On his new set, "Inspirational Journey," due Oct. 24. Randy Travis takes a more adventurous route. Four years in the making, the album features three songs co-written by Travis as well as cuts penned by some of Nashville's top tunesmiths. "It's something Lib Travis' wife and manager, Elizabeth Hatcher Travisl and I

had been talking about doing for years," he says of the Christian direction of the project. "And obviously we talked about doing a lot of standards. But how many people have already recorded them, and how many different ways can you possibly do them? It made more sense for me to find new material and approach it that way: "Inspirational Journey" is released through Atlantic Records' Christian music division to the Christian Book sellers Assn. market and to the gener-When you listen al market through Warner Bros. Nashville, the label where Travis spent.

lyrically to these songs, you're just totally moved'

Atlantic Christian's VP of marketing and sales, agrees, "When you listen lyrically to these songs, you're just totally moved," says Lusk.
After working with James Stroud and Byron Gallimore on his recent DreamWorks offerings, Travis on "Inspirational Journey" reunited with his longtime producer, Kyle Lehning. I had fun working with James and

most of his career. (He recently left

DreamWorks after two albums.)

Barry Landis, VP/GM of Atlantic's

Christian division, is excited about tak-

ing Travis to the Christian market. "I

am just overwhelmed with what he's

done, and how he did it, and equidn't be

happier," says Landis. Mark Lusk,

Byron, and I felt good about the songs

we recorded," Travis says, "but there's

something special with Kyle, whether

Travis says Lehning has a certain technique for recording his vocals. "Kyle won't record digitally with me." he says, "He records analog, then goes to digital. There's a warmth that you just can't get digitally." The warmth and resonance in Travis' voice complements the songs on the album. The

material ranges from the frisky "Feet

- MARK LUSK -

On The Rock" to the emotionally stirring 'Baptism. "Baptism" is the first single, ming to suntry radio under the alternate title of "Down With The Old Man." Travis had previously recorded the song with Kenny Chesney, and "Baptism" is featured on Chesney's just-released greatest-hits puckage. "It's a brilliant piece of writing," says Travis of the Mickey Cates-penned lyric, which vividly describes a country baptism right down

to the mud under the young mun's toes.

"There are lines in that song that are test ineredible." Travis co-wrote "I Am Going" with his friend and frequent collaborator Buck Moore, "Buck and I wrote it after his mom passed sway," recalls Travis, Travis co-wrote "The Carpenter" with Chio Taylor and Ron Avis. On the record, the song features vocals by guests Waylon Jennings and his wife, Jessi Colter. "I loved what they did "enthuses Travis "Two been a fun of Waylon's my whole life. It's really

nest to have him singing on there and

Jessi also, She's a true stylist, a very mioue vocalist." The retail album has 12 cuts, but a project with the album that's being marketed to TV by Warner's special projects unit via Chicago's Cornerstone Productions will feature 20 songs, among them previous Travis hits with inspirational themes such as "Point Of Light," "Heroes & Friends," "He Waised On Water," and "Forever And Ever Amen," plus standards such as Have A Little Talk With Jesus. Lusk says media plays a key role in the marketing of the albums. "Our marketing effort in both Christian and mainstream is publicity-oriented.

Smith on board," says Lusk, "The fact that a superstar artist like Randy is willing to tell his story-he really emphasines aspects of his wilder days when he was younger and the beauty of forgiveness that comes with faith in Christ-Christian media is really going to be interested in his personal story siong with the music Tower Records Nashville GM Jon Kertikowske feels the album will be a strong seller. "I think there's a real market for that record, especially with his fan base," Keriikowske says. "I think [Travis' album] will sell well." Travia is currently performing outs from "Inspirational Journey" on his ful

tour dates, which are booked by ICM.

which is the reason we brought (Turn-

ing Point Media president] Brian

Triloka Looks Ahead **On 10th Anniversary**

and innovative marketing techniques made Triloka Records one of the ent labels. Now, as the Santa Moni-high-quality engineers. ca. Calif.-based company celebrates

tributed label. As Triloka beads into its second decade, business is being browed by a new poet. northin with Gold Cir. cle Entertainment

ous labels," says Triloka president Mitchell Markus, "and No. I on Billboard's world music they have an infrastructure that includes marketing, promotion, publicity, sales, etc. That infrastructure is what we use to get our product. marketed, sold, and promoted. We he works with the marketing person from the music group The label was founded by studio wiz Paul Sloman and artist K.D.

Kagel, who records under the name Krishna Das. "The original idea they had was to actually record some of the old juzz artists that the majors had kind of sidestepped at gets music sent to him from around the time," says Markus, who joined the world, a lot of it not available in the label as president during its America," says Markus. "We just start-up phuse

"Paul Sloman brought about 30 years' experience in the music busiyears experience in the music business some wen into the ness bending up record studies," have a boxed set we; Markus adds. "He belped build At- the first four volumes lantic in New York, A&M in L.A.,

NASHVILLE-A diverse catalog York, where he was managing the actual construction and architecture are just two of the factors that have of the studios. So he brought to the table (the ability) to make high-oual country's most successful independ- ity recordings right off the but with That commitment to quality

its 10th anniversary, label executives earned the label respect and success are preparing for the future by cul- with jazz artists such as Jackie tivating new avenues for Native McLean and Chet Baker. As the American, world, trance, and other label grew, it veered from its inzz forms of musical expression that pro-roots into the world music arena. Its vide the foundation for the RED-dis-first forny into the genre came with the Tabitism Choir: The

group was brought to the label by Walter Becker of Steely Dan, who had produced some of Triloka's jazz acts. The Tahitian Choir's label debut, "Rapa Iti," peaked at chart in 1993, making it Triloka's first

chart-topping album. (Billboard debuted that chart on May 19, 1990.) "We went full-force into the world music arena," says Markus, noting have our own art director, and Tom that the label signed such artists as Frouge is the VP of marketing, so Ali Akbar Khan and Jai Uttal, "At that time we also started the Trance Planet' series, which I've done with Turn Schnabel of KCRW Santa Monics, one of the great NPR stations in the country:

"Trance Planet" is a series of compilations featuring music gleaned from Schnabel's radio program, "He released volume five a couple weeks ago. It's been a consistent series that

has sold well into the six figures. We have a boxed set we just released of (Continued on page 86)



GEDDY LEE Mu Favorite Headache

the long-publiced sole debut from the Jegendary vocalist/bassist of Rush

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My Favorite Headache" Most Rock Rock Rock COCCO SY CERCY LAY, SEE THIRD MED 1840D LD IN STORES NOVEMBER 14

Book, CD, Movie Reveal All About Cole

Elektra Artist Refocuses With Autobiographical Projects

BY CHARLES KAREL BOULEY LOS ANGELES-Natalie Cole's personal and professional lives have changed directions more times in 25 years than a marble on a tilt-a-whirl having some from pop diva to jazz

chanteuse, while simu taneously tackling motherhood and winning a very public battle against drug addiction. Cole is the daughter of Nat "King" Cole, and her first foray into music was at the age of 6 (as the voice of an angel on a Christmas album that

earned her \$46.10), and she hasn't stonged working since. She earned her first record deal in 1974 and through the years has had an impressive series of hits. She's also had a number of widely publicized trials and tribulations, professional uphenvals, and personal challenges. Her closet is full, but now she's airing it out.

Cole's autohiography, "Angel On My Shoulder," hits the stores via Warner Books this month, along with the 19-song "Greatest Hits.

Vol. 2" (Nov. 21. Elektra). Additionally, a TV movie based on "Angel On My Shoulder" (in which she portrays berself during her later years) premieres Dec. 10 on NBC With such a husy agenda. Cole is

once again dealing with the media-a sector that hasn't always been kind. "At many points in my life, the press took great delight in loudly unting my troubles and at a time when I didn't need any more

madness," Cole says. "I was addicted, and every day I had to look at the absolute worst pictures of myself. The press certainly deem't try to generate sympathy for you when you're down and out. The best revenge is to he able to live through

it all, rise up again, and tell your And that's exactly what Cole has done. The new alhum-a companion piece for the book and the film-is more of a soundtrack to her life and career than just a typical greatest-

Dane Venable, senior director of marketing at Elektra, agrees. "For any artist, this is a unique situation. It's a honus if you have two hig media events tied in, like a move and a record. But to have a movie, a

book, and a record, all autobiographical in nature, released simpltaneously is amazing. We're coords nating our efforts with NBC and Warner Books." In terms of the album, Venable says, the label is treating the proi-

(Continued on page 22)



SWV member Coko. The project is due early next year, Pictured, from left, are Tim Colon and Bob

Michael Bolton Signs With Jive Records; Holiday Treats From O'Oonnell, Wonder

JIVE TALKIN': After leaving Columbia Records several months ago, Michael Bnitna has inked a new multi-alhum contract with Jive Records. "I'm walking on cloud nine," Bolton tells Billhoard about the deal.

Bolton is already writing tunes for his Jive dehut, which, according to his manager, Lonis Levin, is tentatively slated for a spring/summer release. "He's gone into the studio, and he's writing with Richard Marx," says Levin. "We're

very excited to he working with the Jive team, including their resources of producers and writers. I have tremendous respect for [Zomba Group chairman/CEOl Clive Calder and [Jive Records president | Barry Weiss, and it just felt like the right team. Between Michael, Clive, Barry, and myself, we all

know what needs to be done. We'll work closely together coming up with the right songs and producers." Of course, Marx, who just released a new

alhum on Signal 21, is enjoying tremendous success right now as writer/producer of 'N Sync's current smash, "This I Promise You "On hehalf of the worldwide team at Jive Records, we are thrilled to be involved with Michael Bolton," says Weiss. "We intend to make hig hits with Michael."

The Bolton signing is a good one for Jive, given that so much of its current sales come from such youth-oriented acts as Backstreet Boys, 'N Sync, and Britney Spears. Addition-ally, while Bolton's sales have flagged lately, he still has a strong fan hase of upper-demo women who have not had another artist upon whom to transfer their loyalties. We imagine he has quite a few hits left in him.

More Bolton news: His production company, Passion Films, wrapped its first movie, "Good Advice," with Charlie Sheen, Denise Richards, and Jan Lavity.

BUSY, BUSY, BUSY: While Q Prime heads Cliff Burnstein and Peter Mensch have been husy signing clients to their management company lately-in the past several weeks they've landed Stane Temple Pilots, Rage Against The Machine, and Garhage-they've also had time to put a hid in on Capricorn Records through their record label, Volcano Records, which is a joint venture with Zomha.

According to sources, Volcano's principals signed a letter of intent Oct. 17 to purchase the assets of the Atlanta-based label from Capricorn founder Phil Walden. Capricorn has been up for grahs for quite some time now with both edel and Buena Vista Music Group sniffing around hefore walking away. All parties involved declined to comment, but sources say the letter of intent is good for a month.

STUFF: "Now That's What I Call Music! 5" will he released through Sony Nov. 14. The compilation series, a ioint project between Sony

Music Entertainment, Un versal Music Group, EMI Group, and the Zomba Group. stunned chart-watchers a few months ago when "Now That's What I Call Music! 4" dehuted atop The Billhoard 200. Current hits hy such acts

as Destiny's Child, 'N Syne, 98°, Mystikal, Britney Spears, Janet, Bon Jovi, Nine Days, and Everclear are among the tunes on the new set. The series howed in the U.S. in 1998 following its tremendous success in the U.K. and continental Europe. Artist manager Dac Williamson and attorney

Brian H. McPherson have joined forces to form a management company, cleverly titled McPherson/Williamson Entertainment, that represents Cracker, David Baerwald, Dugstar, Modest Monse and others

TIS THE SEASON ... ALREADY: Following the success of her first effort, Rusie O'Donnell released her second Christmas album, via Columhis Records, Oct. 24. The set, dubbed "Another Rosie Christmas," henefits O'Donnell's For All Kids Foundation and includes O'Donnell duets with Jessica Simpson, Smash month, Macy Gray, Ricky Martin, Barry Manilaw, and others. Last year's "A Rosie Christmas" was certified platinum by the Recording Industry Assn. of America for sales in excess of 1 million units . . Other celebs feeling the need to give back this holiday season include Stevie Wonder, who will per-

form at the Stevie Wonder House Full of Toys ben-

efit concert Dec. 16 at the Great Western Forum

in Inglewood, Calif. Sponsored by KJLH Los

Angeles, the show helps provide toys for needy

hill include Kirk Franklin and Teena Marie.

dren throughout the area. Other artists on the

Heavy-Metal Virtuoso Malmsteen Releases New & Old On Spitfire

Due Nov. 21 from Spitfire Records, "War" marks the first North American release from

Malmsteen and his Rising Force hand in several years. In addition to writing all the music and lyrics, he also produced the alhum. "Sometimes I feel there's almost an in-

truder in the studio if there's (another produc-er)," he says. "I know the way I want to hear (my songs). I know what I want to sound like.

For Malmsteen, who is managed by Mike Spitzer and published through Malmsteen Music (Warner) Chappell), that means mixing tra ditional heavy metal with classical ly influenced guitarwork. "I think a lot of people might have the impres sion that if you call it heavy, it's not melodic," Malmsteen says. "I'm very keen on having as much melody as possible, as well as the heaviness and aggression

The set also includes three instrumentals that "sort of took on their own life" as the album was heing made. "I wasn't even planning to do any instrumentals at all," steen says. "I figured, just let this flow and see what comes out."

Paul Bibeau, president of Spit-LOS ANGELES-The hattle cry fire, believes the album showcases of Swedish guitarist Yngwie J. a guitar virtuoso, "He's amazing at Malmsteen rings loud and clear on what he does," he says, "He plays his latest set, "War To End All very fast, but all of the notes are played with complete emotion. He attacks the guitar, but he plays very

passionately as well." Spitfire also recently reissued eight Malmsteen recordings, three of which had previously been avail-

le only as imports. "What was enticing for me was to be able to have the catalog, as well as the new record, to relaunch him in North America," says Rihosm

He adds that metal radio's initial reaction to first single "Crucify," an

MP3 of which was posted on the label's Web site a full month before the alhum's street date to huild prerelease awareness, has been positive. "A lot of DJs and music programmers have said that [because] Yngwie's been away from the market for such a long period of time, it sounds fresh again. Malmsteen will soon embark on a

six-week U.S. tour with Dio and Doro Pesch before emharking on headlining runs in Japan and Amer-ica in first-quarter 2001, "I think that all three hands complement each other and have similar fan "Bibeau says. "It's the kind of package that, as a fan, I would



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and the Philippines

•Billboard's Songwriters 2000 Ranked #1 Hot 100 Songwriters

Ranked #4 Hot Country Singles and Tracks Songwriters

Ranked #7 Hot R&B/Hip-Hop Singles and Tracks Songwriter

•Grammy Nominated: Best R&B Album and Best Video

Nominated for two American Music Awards
 MTV Video Nominated: Best R&R Video

•Nominated for a Billboard Music Award

Nominated for three Soul Train Music Awards
 Block buster Award:

Best R&B Male Solo Performance

•NAACP Image Award:

Best R&B Male Vocal Performance

•Tecn.com Award: Best R&B Single

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- GARTH BROOKS, FIRST WORLD TOUR 1994











Interscope's Samantha Mumba Offers Her Own Slant On Youth Pop

NEW YORK-When a song from a debut artist races up the chart as quickly as Samantha Mumba's "Gotta Tell You," which bullets this issue at No. 9 in its ninth week on The Billboard Hot 100, industry observers can't help but wonder how and why. An easier question to answer, however, is, What? "It's R&B/pop with a Mumba

twist," says the 17-year-old Dublin native, who cites Aretha Franklin, Michael Jackson, and Whitney Houston as favorites but makes it clear that "I'm trying to create my own sound-I'm not trying to recreate their sound." Mumba, whose debut album, also

called "Gotta Tell You." is being released Tuesday (31) on Interscope, deftly brushes aside the obvious



current class of young female singers. "I am Samantha Mumbs. I am nobody else," she says. "I'm black and Irish, which is completely different. I co-write my music, I have my own opinions, my own style of dancing. Definitely the music is something different for people to hear, and I won't say it's not.

"On the other hand, I really respect a lot of the other female artists," she says. "It annoys me even seeing them being compared, because as far as I can see, they've got their own slant

Mumba's Hot 100 coup suggests. not only that demand for young pop divas is still high but that Americans are once again opening their ears to acts from Ireland and Britain, Indeed, "Gotta Tell You" has been a smash in those territories, reaching No. 1 and No. 2 on their respective singles charts. Overseas success, of didn't translate for Robbie Williams, the Corrs, or the individual Spice Girls. But Interscope's Steve Berman suggests that with "Gotta Tell You," the tide may be turning. "The song and the sound are so relevant to what's happening," he says. "Seeing how radio really stepped out on this, we feel we're just open-

and for the whole scene Berman adds that Mumba's chart run gives the label hope for the solo stateside debut of another sig Ronan Kenting of Ireland's Boyzone. That boy band shares Mumbe's manager, Louis Walsh of Dublin-based Brill Management but has been unable to break

through in the U.S. The relentless best and hard vocal attack of "Gotta Tell You have helped the song fit right in with current top 40 fare. In fact, it may have slipped in a little too well: Listeners may hear "Gotta" slongside offerings from Britney Spears and 'N Sync and not even know a new artist has arrived.

Aware of the predicament, Berman says, "Our job now is to make the connection between this hit single and Samantha as an artist. We're very aggressively marketing to high school students through teen magazines. We handed out 150,000 book covers in the major markets when school came back in session in September. And there is a targeted campaign at powerful Web sites and at Fox Family, Disney, and Nickelodeon for reaching kids

YM, TeenPeople, and CosmoGirl (Continued on page 23)



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BILLBOARD NOVEMBER 4, 2000

Artists & Music

Fans Root For North Mississippi Alistars Tone-Cool's 'Hill Country Blues' Trip Carries On Musical Lineage

BY JIM BESSMAN NEW YORK—Thanks to heavy

NEW YORK—I manks to neavy touring, key media exposure, and a fresh take on a time-honored sound, the North Mississippi Allstars are steadily developing into one of the surprise stories of the year.

The Northern Blississippi trio, whose debat album "Sake Hands With Shorty" came out May 9 on Teos-Cool Records, got a big fift this assumer with a two-page Time magazine appread, as well as no appearance or "Late Ngibt With Comm O'Brien." But three years of intensive read-work with bands like Galactic and Gov's Mule have already endeared beyong Mississippi "hill country"

blass trio to the jum band generatic.
"They're certainly appealing
to that crowd,"
says Tone-Cool
VP Dave Bardet.
"But they're also
playing to masse
fans in general.
Our initial roal

But they're also playing to masse fans in general. Our initial goal was to reach those fase of the Alliana Brothers, Hendrix, and Cream, all the way to Jon Stepnor, and one of our key selling

spender, and one to be yested, and the press—which we knew would be there."

Asde from the music, which on "Shake Hands With Shorty" is mude upentirely of covers of clausic North Mississippi hill country blues like "Shake" Em On Down" (the Missispip Fred McDowell song that is the

albam first radio single; Tone-Coal lowe that must souralists would pick up on the Albatar's personal as well as regloand heritage. The group's founders, guitarist Luther Dickinson and chummer Cody Dickinson, are sons of legendary Memphis rootarock peroduceriside mus Jim Dickinson, Besides the influence of hill country bluesmen fille McDowell, Junior Kimbrough, and RL. Barniski, they were inspired by

their father and his many elients, including Bob Dylan, the Rolling Stones, and the Rephorments. The Time article, notes Coalition of Independent Music Stores president Den Van Cleave, did wenders. "We circulated it around, and it really by helped," he says, also citing the bands touring. "It's the kind of roots story and broath of frobs air we need

right now in this land of overhyped conglomerate output."

One market where the Allstars have delivered big live in Chicago, where triple-A station WXRT recently promoted the group's appearance at the House of Buses and at the station's ammer concers series at the Lincoln Park Zoo.

series at the Lincoln Park Zoo, which paired it with Steve Earle. "It was a record-breaking crowd-(the show represented) the history of American music," says WXKT programming VP Norm Where. "They have the perfect combination of the blues influence with the jamming sensibility—which is absolutely what our audience wants to bear. Our music is idioayneratic, and it's certainly refreshing to find a band with such a unique mixture of elements." Chizago sin't the first town they've conquered. When the Dickinsons first hit the road as a doo three years ago (they couldn't affect then to bring along Allstars bassist Chris Chew), they did weekly residencies in Atlanta Bassalcoas and Birmingham. Als. "Change Hill N.C." New

along Alistars insosist Chris Chew), they did weekly residencies in Alianta Bassilossa and Birmingham, Alian, Chappel Hill, N.C.; New Orleans, and Oxford, Miss. "We did a Memphile three years on polying two nights as week for four months," eags, Luther Dickinson. "That is how we met Tone-Cool, and with all the touring, we worked up a good grass-roots fan bass." They also harded opening gips for the Blees of Sequiret Nax. 22ggips for the Blees of Sequiret Nax. 22g-

pers; Medeski, Martin & Wood; Gov't Mule; and Galactie. But having

But having beard "all the bad stories" about the music business, they shied away from artist man age me nt until they decided to go with aways of the Tun-



OFFI ALLSTARS

indie public-relations firm and assembled a team of indie trijee-A and college radio promoters, intulaing Planetary and Seam Coakley, Hooking up in England with fadie label Blanco y Nogro-Warner Bros, Lembo matched Tone-Cool's U.S. "masele vin Island/Ird Jam Music Group and Universal Maste and Group and Universal Maste and further piled the European market with extensive festival bookings through August

Domestically, the Monterey Peninsul-booked bond has been on the most op a most of the Monterey Peninsul-booked bond has been on the Monterey Inches and Monterey I

Tone-Cool has every intention of keeping the North Mississippi Allistara on the road and is continuing to push "Shake "Em On Down" to radio, "We're going to rock radio now and from there will roll out a second single based on how this one does," says Bartlett. "We have a major program geing with Best Buy and are looking to break into other

and are looking to break into other mainstream accounts."

But Lembo says that the group is just "finding its own audience and not playing the chart game. All they care about is getting as many stations as they can and playing as many cities as they can blay."

"Has anyone ever had a boring dream?" - Paul Gauguin

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Artists & Music

BOOK, CD. MOVIE REVEAL ALL ABOUT COLE

(Continued from page 16) ject like a soundtrack. In addition to the previously available material, the uptempo "Livin' For Love" and the ore traditional Cole ballad "Angel On My Shoulder," penned by the artist with Richard Marx, Venable hopes the songs will help the album

reach two different stadiences "One is an adult demographic, 35-54, who loved Natalie in the 70s and 80s and then rediscovered her in the 90s with 'Unforgettable,' " Venable notes. "The other consumer is the one who really appreciates her untempo/dance tracks. With this

album, we take the best of both of those worlds." The marketing is unique, given the diversity of the audience. First on the agenda is a two-week directresponse TV ad that will allow consumers to order the disc via an 800 number, "We're doing that because a lot of adult consumers don't live in record stores any more," Venable says. "They have other priorities. But the one thing they have is a television. They are more apt to either

purchase it right then on the phone. or it will prompt them to go to the The label will also approach radio and retail with the two singles "Angel On My Shoulder" goes to AC radio Monday (30), while "Livin' For

Love" goes to crossover radio Nov. 13 and to club DIs Nov. 16. Then on Jan 15, 2001, Elektra will ship the latter cut to top 40 radio. It marks the first time the label has worked a Cole cut to that format in 10 years. Working several formats isn't new to Cole. "'Unforgettable' drove pro-

grammers absolutely nutty says with a laugh, "It was being played top 40, next to Metallica, We were actually vying with Metallica for the No. 1 spot several times [on a number of stations). It was hysterical. Program directors were tearing their hair out because they didn't know what to do.

While the album and its 19 tracks was 25 years in the making, the book encompasses a lifetime of ups and downs, high points, and mistakes that some would think a person would want better left unspoken. "I was approached to write this book 10 years ago, and I ran away from that for a while," the artist says age-he was I1. I didn't want to write a book and then have to have him defend his mother.

She continues, "Plus, I was still ng. I hadn't learned as much in life. Then I signed a deal five years ago, and I then went into a second divorce. So, I stopped the process and it fell off the table again. Final ly, Dick Parsons at Time Warner got it back on the table. I felt more ready. It seemed like the time was

right to unfold and reveal portions of my life." While the book was being made into a TV movie, Cole had to watch as actors under the direction of Robert Townsend brought ber life to

required of me, instead of what I "I play me coming out of drug rehab in the movie-my life after-wards," Cole says. "Robert was want to do. I'm not as selfish about great, and he made me dig deep. He helped me be me, if that makes sense,

It's not as easy as one would think, playing oneself. Robert, however, made it easier." All of this self-examination can lead an artist through personal and professional transformation. While her last album was more retro-R&B and jazz in nature, the new songs are

more straight-up pop-yet another change. And personally, Cole has found a new focus. "The album, book, and movie have helped me see the patterns in my she says. "With all the different things that I got in and out of, I real-

ized that I was the kind of person

who thought that I was carving my

own path . . . no way. That's not how

it works, spiritually. I am a person

now who is more focused on what is

my needs as I was 10 years ago or even five years ago. She adds, "This book unleashed a lot of different feelings. I should be a crazy nut, but it turns out I'm really

OK. I look back and think, 'How or earth did I live through this?" I was talking with my collaborator, Digby Diehl, about various items, and it felt like I had to be talking about a differ-Whether the movie, book, and CD

garner the highest sales and ratings of her career doesn't resily matter to Cole. Sure, it would be great. But for the artist, it's now about the adventure. "It's my nature to go off on dif ferent tangents," she says. "I don't want to be bored. I have to have more than one element in my life. But I don't mind all the change, because if I discover something valuable in it, if I grow, then it's worthwhile,"

ARTISTICS)	Terror	Debto	Delet Presion	Cesesity	Dundy
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S@UNDTRACKS

BY CATHERINE APPLEFELD CLSON

GIRLS ON FILM (SCORES): It's hard to imagine that the ratio of gender inequality in the workplace applies to an industry as open and

ovative as the film-ecore bordness.

However, not only is that the case, but given the statistics, it is more prevalent in that industry than almost any other. That is evidenced by the fact that, to date, only one woman has won an Academy Award for best music for a score. That woman is Rachel Portman, who wen for the result of the properties of the pro

Cider House Rules."

Portman continues blazing a trail for female composers with her touching and emotional soundtrack to Robert Redford's "The Legend Of Bagger Vance" (in theaters Nov. 10, with the soundtrack released on Chapter III Records the prior Tuesday).

Portman (whose résumé also includes "Benny & Joon," "The Joy Luck (Lub," and "Smoke") was handpicked by Redford early on to score the production.
"He was keen to get me involved as early as possible and was closeby involved in helying me find the right direction in the score," Port-

man says.

Portman's lavish orchestral songs are nestled comfortably among tracks from Duke Ellington, Fats Waller, and Muggay Spanier to enhance Redford's emotional overtures of a film set in the American South in the 1309s.

"The inspiration for the music came from the themes and characters in the film. It is a story about a here who has lost his will to succeed and his spiritual journey," she says.

One of the few successful working women in film scores, Portman is

ceed and his spiritual pourney," she says.

One of the few successful working women in film scores, Portman is building a career that has the potential to become legendary not only on the merits of her music but on the ability to succeed in a make-dominated business.

ALSO MAKING INROADS is pop singer Sophie B. Hawkins, who is "bounding" into the movie basisess on her own terms with sountrick placements and a movie throating her own material seperience. Hawkins, who left Sony Minic by her own request and took her is concess with her, has been actively invested in expliciting for wealth of the concess with her, has been actively invested in expliciting for wealth of the concess with her has been actively invested in expliciting for wealth of some sound to be a supplied to the second of the sound to be a supplied to the Miraman film. "Beauner" (which stars Bea Afflect and Gwyset & Patilon).

The truck is from her there and final allown for columbia, "Timber," but it is actually being treated as a new release.

"That alloum was never promoted peoperly and was havely heard," Hawkins asys. "So, to most propie the song is new to people in the U.S. Plus, we're remixed, it. It's so failfilling to see the music come to remixed." It is so failfilling to see the music come to

life, finally."

She adds, "There's so much I can do now. The label saw me as one thing, and if I waen't that, I wae nothing. Well, now I'm something on my own

Howeves The track is stated to be a single from the soundtrack, which hits stores Nov. 7 through the Engine/ Arista. The album also contains tracks from Leigh Nash of Sixpence

None The Bicher, Sarah McLachian, Carly Simon, and Dido. Meanwhile director Gigl Gaston has completed a documentary on Hawkins titled "The Cream Will Rise" for the Sundance Channel. Hawkins titled "The Cream Will Rise" for the Sundance Channel. Has played at film feetivals account the work and chronicles a Risme Simon tour and contains more than 20 songs from the artist. Since Hawkins has newfound freedom, what about a soundtracts for it?

"That is definitely in the realm of possibilities now, which itself is an exciting prospect," she says.

ANGELIC TENNES While were of them have the transfection halo.

ANGLIC TUNES While none of them have the trendsetting history Parash Favesett gave pop culture, the new Charlie's Angels resulting the relativistic production of the relativistic product

On the core side, Behaved Shearmer "Cruel Intention," "falsob the core side, Behaved Shearmer "Cruel Intention," "falsob The List," and "Blue Stread" i does an excellent job of explaining the campy, action-packed feel of the film. Shearmer, who did a neven-year apprenticeship with the award-winning Michael Kamen, is quickly gaining credibility on his own. More on him later, as he is currently working on the Sandra Ballock star while "Miss Congeniality."

INTERSCOPE'S SAMANTHA MUMBA OFFERS HER OWN SLANT ON YOUTH POP

magazines are set to do stories on Mumba, and America Online has selected her as one of pop's new princesses for a November feature on its music site. Also, the artist, who as yet has no confirmed U.S. tour dates, will appear with S Club 7 and others as part of a concert to be aired on the Disasy Chamel over

Thankogiving weekend.

If Mumba hasn't distinguished hernelf by then, follow-up single "Body" (recently released in the U.R.), should do the trick. Incorporating the memorable keyboard tag from David Bowie's "Ashes To Ashes" to hypnotic effect, the tune is sliniter and swhifer than

much of what's heard on pop radio today.
But the sampling may invite more unwanted comparisons. Just as Jessies Simpson recently berrowed from John Melineampi berrowed from John Melineampi plack & Diane¹ to create a fixed primer on firting (*I Think I'm in Love With You'), "Body" retains the humiling tone of Sowie's original but applies

tone or gowne's original tou appears it to, un, crashing a dance party; stoff in a way, the subject matter of "Bedy" is part of what makes bu," Bedy' is part of what makes bu, "Mumbah album work so well li's a gentle collection of songs that, though approximation of the subject of the subje

There are no disturbingly precocious lines like "Hit me, baby, one more time" and few Christina Aguillera-enque vocal acrobatics. Instead the observations on love seem every bit as straightforward and sweet as diary entries, and

'I am new to the music industry, so I can't claim that I

know everything it's a very big learning process. But I do not want to be

taken advantage of

they're delivered with an ideal mix both of sincerity and style. The allow contains many melodic, booky treats, and Mumba co-work six of them. Among her contributions of are the inspiring "TB Night Becomes Day," in which the reveals a "hightly a gentler, softer side," as well as the aggressive "Baby Come On Over," d which, she says, "showe a bit of my remanality more than arriving close.

"When it comes to guys, I won't man straight up to them and eat them—guys shouldn't be affaird of me, because I'm not like that at all; she explains. "But when It comes to work, I'm very, very strong-main-industry, so I can't claim that I know everything—it's name we to the massic industry, so I can't claim that I know everything—it's name who the massic industry, so I can't claim that I know the state of the state of

can help it. I will not let myself be taken advantage of:

Of the writing process, Mamba, who is published by WarnerChape, who is published by WarnerChape, or myself a writer yelf—it was my first time even! found it much essier than I thought it was going to be. I worked with really lovely, down the worked with really lovely, down and Arathor for Berlyn Musici, We played the music on a loop, and we all brainstormed and put our ideas through. They always gave me the

through. They always gave me the last says as to what we actually song. They quite liked that I was a bit, younger and would maybe have a different version or stang of a weet as opposed to what they would use."

That process likely led to one of the album's most prescient lyrics, from the fanky, TLC-like: "What's it to come Be." "This baby dies use in line." Clearly, Mumba is on the fast track to stardom.



BILLBOARD'S HEATSEEKERSALBUM CHART

WEEK	WEEK	WKS ON CHART	COUNTLE FROM A MISTORAL SHAPIL OF RETAIL STORE, MAIS MISTORALY. SOUNDS COLLECTES, CAMPILO, AND PROFESSORY. MOVEMBER 4, 2000 MITTAL MITTAL
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UndScar*				art lists the best-asking billes by new and developing urbins, defined as those and 200 chart. When an album maches that level, the album and the statist point on the relaxablesians chart, All albums are resultable on constants and 00, in with the greatest steep games a 2000, flatboard fill? Communications.	sho have never appeared in the subsequent albums are served- *Asterisk indicates veryl UP is
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significant advertising ou

The singer co-wrote and

co-produced most of the

songs on "Play It Loud." He

says his musical influences

include Cooway Twitty, the

Dooble Brothers, the Engles, and Chartie Daniels.

HEAVY METAL THUN-

DER: Nevermore's latest

album, "Dead Heart In A

Dead World" (Cen-

tury Media), is

bubbling under the

following the set's

release Oct. 17.

The Seattle heavy

metal band, which

consists of former

members of Sane-

tuary, is on a lim-

ited U.S. tour.

Upcoming dates

include Wednes-

day (1) in Tampa,

Fla., and Nov. 11 in

San Bernardino.

Calif

DREAM: Dream Street is a

new boy band whose self-

titled debut album on Lava/

Atlantic Records is set for

release Tuesday (31). The

New York-based group, whose members are all under

the age of 16, completed a

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART + BY CARLA HAY

STOMPING BEATS: Norwegian DJ/remixer JS-16 steps into the spotlight again with his latest album, "Stomping System" (Playland/Priority Records), his



gospet group Sciritual Proces' second album. "Soul Food" (Tommy Boy Gospel Records), "we're much more missed and confident," says group member Fahma Lowe. Once a quartet and now a trio, Spiritual Pieces collaborated with producers Kenny Harris and Dale Harewood on "Soul Food."

already yielded the hit singles "Stomp To My Beat" (No. 18 last year on the Hot Dance Music/Maxi-Singles Sales chart), the album's title track (a top five hit in the U.K.), and "Love Supreme" (a No. 28 hit this year on the Hot Dance Music/Club Play chart). JS-16, whose real name is

Jaakko Salovaara, has remixed songs by Ricky Martin, Alexia, and Bomfunk MCa.

BRAZILIAN RHYTHM: Behei Gilberto's "Tanto Tempo" album (Six Degrees) has been bubbling under the Hentseekers chart but is experiencing an increase in sales. The Brazilian singer worked with neveral DJs and producers on the slbum, neluding Mario

Caldato Jr., Thievery Corporation, and Amon Tobin. Gilberto's musical perliamen is notower. thy: Her father is bossa nova legend João Gilberto

GAGLE COUN-TRY: Country singer Chris Cagle is already getting attention for his first single, "My Love Goes On And On," which is rising up the Hot Country Singles & Tracks

short this issue the song is No. 27. "My Love Goes On And On" is featured on Cagle's debut album, "Play It Loud" (Virgin Nashville), which was released Oct. 24. Cagle has been on a promotional tour of radio stations. Virgin Nashville has begun a



Factory Workers, Heavy rock band Factory 81 has been on tour in support of its debut album, "Mankind" Dead . (learneyin) AcioMi singer Nate Wallace says the hand's music combines jazz, hip-hop, and tribala lot of spiritual aspects."

REGIONAL HEATSEEKERS NO. 18

Podd David Gray, White Ladd se, City Of St

> THE REGIONAL ROUNDUP ing top 10 lists of best-selling titles by new and developing art moradas.

 Pari Delambel Periodo Presente Am
 Berid Gray White Labber
 Berid Gray White Labber
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October, Dream Street was paign for the album on CMT siso featured on the soundtrack to "Poleimon The Movie and Great American Country.



Hello, Nelly, Pop singer Nelly Furtado's debut album, "Whos, Nelly!" (DreamWorks Records) has aiready gotten positive mylews in several major publications, including Entertainment Weekly and Bolling Stone. The Canadian-born Furtado who performed at I litth Fair last year, says of making her album, "I liked the challenge of making some

thing that's upbest and hopeful." 2000" with the song "They Don't Understand." An alternate version of the song is on BOY BAND the "Dream Street" set Dream Street worked with

such producers as Jorgeo Előffson (Britney Spears) and the team Berny Cosgrove and Kevin Clark (Jeonifer Paige) on the album. The teen group recently performed on "The U.S. shopping mall tour in Maury Povich Show,"

Reviews & Previews

SPOTLIGHT

Annicss II: Solbay Mag

ard installment of Johann Cash's Grammy-witning collaborets with Rick Rubin is an understated

affair that nevertheless achieves simi

a healthy dose of his own stuff, Cash

song recomes a stor statement of indorestability in Cash's hands, and likewise US's "One" is a spiritual tes-tament to the power of love. The title

ns "Nobody" is hanging. Cash sounds

See Durkness," but the package

reaches its most incredible heights with Nick Cave's harrowing "The

Mercy Seat," a physically challenging

listener spent. Accessite in format and

song that leaves both Cash and the

raw in nature (with creaking chairs, no less), "Solitary Man" may lack the

but is no less a maetarpiece, and Ru

putting Cash in a setting that allows

Profyle shows no sign of slamping on its

Face and Hershey and cousins LJai and

returns with its four-part harmonies co

pled with thamping tracks courtesy of Steve "Stone" Huff and Joe, among oth-

ers. The Shreveport, La,-based quartet

sophornore set, "Nothin' But Drama,"
The group, which compute of brothers

Baby Boy, new minimal success with 1999's "Whispers In The Dark," It

mmediate impact of its predect

the stor to shine so brightly

PRODUCES were

Motowa \$745

ctively worn on the powerful "I

extales authority. Indeed, Petty's

out from Neil Diamond is



POP HOOTIE & THE BLOWNISH

While those ever-expect Hootie lads ponder their next creative move, they serve their die-bards with a collection of rarities, B-sides, and live bits. As projects of this nature go, this is a remarkably cohesive, high-quality set appealing, if not terribly memorable. That said, there are several cuts of interest to folks beyond faithful disci-ples. "Fine Line," a Radney Fostar gem that was cot during the sessions for "Crucked Rear View" (the album that turned the act into a multi-platinum band), has solid pop single potan tink while "I Go Blind" (a tune by Canadian art 54-90 that the hand nonularized on the first acundtrack to "Friends") is better than anything on the act's last two albums. "Scattered, Smothered & Covered" comes at an in above-average har band that got lucky. It's earnest, charming, and lote of fun live. But is that enough to maintain the interest of mainstream listen ers whose rock tastes are now seem

ingly more edgy and aggressive? The wer will likely be revealed on the P recent act's next atradio set. Nothin' But Grams

R&B/HIP-HOP P OUTKAST Stankonia

LaFace/Arists 73008-29072 Time to take a trip, boys and girls trip to a hand where funk meets hip-hop. A place where words like abstruct ated, funky, and mind-blowing all find comfort in their normales Atlanta natives Dre and Bir Bor have created one of the most innovative, as well as one of the most cluttered, his hop albums in recent years. From the album's first full track, "Gasoline Dreams," with its raging guitar sole, to the set's final truck, "Stank Love," an homage of sorts to gospel choirs and 60s doo-wop groups, this album will have heads spinning . . . and then ask ing for more. The duo gets amped on the set's first smale, the kinetic "B.O.B." Also noteworthy is the ob-so-radio-ready "Ms. Jackson," which is very remitiscent of an old-school hiphop love song; the Outkast-produced track is a heartfelt ode to "baby moth-ers." The laid-back funk and swagger of

"So Fresh So Clean" and the Latin-influenced "Humble Mumble," featu

Erykah Badu, also keep the 17-track vovace from ever being redundant.

OTH SPANS Good Morning Mr. Blues Analogue Protections CAPRICUS.
The study short-lived Otio Spans role as Mindaly Waters' rockin' pieno player than for his own vocalizing. But his handful of albuma as a leader quality. His soulful élan and swinging humor brim over on "Good Morning Mr. Blues," originally a Storyville LP recorded in Conenhagen on a day off from an early '60s Waters tour Captured mostly solo at the key eard, Spann provides more than

SPOTLIGHT

All That You Can't Large Rebind Interspeps 314524053

From the outset, one thing is perfect by clear on UZs first set since 1997s rock. Sourt seconds into the album opener (and first single) "Beautiful Day," the Edge's signature guitar rifls rip through the track, urging his bendmetes to deliver their most impassioned performances in years. The chaotic electronic density of U2's last few efforts has been replaced by love. Bono is in superior voice here,



pers and chants. He even dabbles in a Moment You Can't Get Out Of." Of course, UZ comments on the state of world affairs, doing so with exempla-"Peace On Earth" and "When I Look At The World." Ultimately, though, fine set are the unassuming ones, like and the soft-edged "Grace"-both of which have meticulous melodies that linger in the brain long after the muturn from one of rock's truly great

ts off to a tremendous start with the gets off to a treasured "List." Currently Teddy Riley-produced "List." Currently burning up the charts, this tale of inficiely ty features quite the relettless ye labeled "A lian/A cheater/A deceiver /Hearthreaken." The radio-ready "Nasty" pope with guest vocals from Monifah. Tules of love in all its many stages domi-

SPOTLIGHT



Here Cown The Moise Makers **BCA 07963 68308**

at a Bruce Horneby Band show dur-ing the late '70s, "Here Come The Noise Makere" ably succeeds in cal styles of singse/pagest Bruce Hornoby and his core band (key-boardist John "J.T." Thomas, saxo-Collier, guitarist Doug Derryberry, and drammer Michael Baker) in a live setting. The two-disc, 18-track set was recorded at various concerts circa '96'99, including the Woodstock festival, episodes of PBS' "Austin City Limits," and BET's "Jazz Control." In such surroundings, many Control." In such surrountings, many songs—including "Jacob's Laider, " "Spider Fingers," "King Of The Hill," and "The Valley Road"—are tasteful-ly reinferented with carefine abusdon. For pure nural expansions, look

Divide," "The Red Plains," and the No. 1 bit "The Way It Is," which in signature form is preceded by melan eclectic and captivating, "Here Come The Noise Makers" is Hornsby at ha nate the 14-truck set. The Joe-penned

produced "I Do" will surely turn up at weddings in the near future. Profyle has a sure hit on its hunds with "Nothin" But

COUNTRY MARK CHESNUTT Leet in The Feeling PRODUCER Has Want

MACA 080170 Mark Chesnutt may well be the best modern-era traditional country singue going, and seldom has he packed more

SPOTLIGHT

Stories From The City, Stories From The Sea It's strange that P.J. Harvey's most

seriess exploratory fervor, Harvey's ity" shows the same peaks-only obviously affecting writing segourn in New York, the sparsely produced set Harvey up, with a rocker like "The



Whores Hustle And The Hustler incapable of before. Yet there are many irresistible tracks, particularly the slower, nore poetically ambitton ones: the twilight runnington "Hers-In My Dreams," the humningly de-tabled "One Line," the grand, ono-matoposic "Floating," The highlight though, is "This Mess We're In," a sharply observed lovens' lament in the slower more poetically ambitious

authority and emotion into a recording than be does here. This is good, racho friendly stuff, from the midterepo vigor of "Fallin' Never Fall So Good" to the easy-rollin' regret of "Halfway Back To Burningham." Chessutt places two cryin-the-beer iscnests midway through, "Try Being Me" and "Go Away," but quickly and wisely livens things on with the barroom sing-along "It Pays Big Money," an homage to erring on the side of caution. Chessutt and producer Mark Wright take a chance by marrying strings and twang with the sultry/ swamov "Love In The Hot Afternoon

(Continued on next page)

enough improvisational showmanship Chicago Bluce" (Testament) and in Mind," "Jelly Roll Raker"), peron age-old themes



My Pocket" long the Salina Kan, based Analogue ing to an audiophile standard; the disc stands as a definitive Spans doe ument to rank with "Otis Spans's

(the age title

trucki, and

"Otis Spann Sings The Blues" (Candid). Distributed in the U.S.

VITAL REISSUES®

GEORGE BENSON The George Resease Arthology Wareer Archives/Shins 79934 Crossing over from R&B to pop is one thing. Taking jezz and pariaying it into a suggestful reign in R&B and pop hitdem is quite another. That's

rhythmic fruits of that creative labor

make up this two-duc collection, a 32



Jimmy Smith through his necand coming as the progenitor R&B/pop perennials as

the 1976 Grammy-winning record of the year "This Masquerade," "Give The Night," and "On Broadway Despite the omission of gens like
"Lady Blue," this anthology is still a must-have for any serious collector

respected juzz artist ("White Rabbit,"
"Shadow Dancers")—when he worked

with everyone from Miles Davis and

A DEADER . Among the many the version of the contract section and the c

BILLBOARD NOVEMBER 4, 2000 www.biilboard.com

(Continued from preceding page)

the end result is a powerhouse out that echoes Marty Robbins. The record triumphantly concludes with two country waltzen—"Lest In The Feeling" and ewhere Out There Tought"-that

are country perfection. Yee have · SONGE ISSUES PRODUCER Visca Gra

Those who complain about the over-abundance of female vocalists in the country format had best not ignore the incredibly talented Sonya Isaacs or her febut as a solo artist. Isaacs, a mem ber of the successful bluograss/gospel family group the Issaes, possesses an angelic voice with incredible range, power, and emotional impact. Her vocal delivery swoops, dives, climbs and oursers through all tempos and moods. "I've Forgotten How You Feel is a driving quest for redemptive love, while "Let's Not Lose Each Other Anymore" is a languid commitment ballad in the signature style of produc er Vince Gill, Indeed, Gill's imprint in all over this record, from soulful harles to creek musicianship and erisp production. But it's Issaes' wondrous kill that makes "Barefoot In The Grass" the tearjerker it deserves to be sad "Healing Hands" such a soothing testament to the purpose of love. The closer, "The Battlefield," is a timeless Celtic show-stopper that would have

worked centuries ago and most d nitely provides goosebumps today.

MIDESO, MARTIN & WOOD CRS Medicks, Wardin & Wood, Scribs Hard

Sine Side 22841 With their sound built upon funky grooves and improvised melodies, it would be easy for a sameness to perms ate this organ trio's music. Fortunately, Medeski, Martin & Wood address that potential petfall by giving each of their releases a different spin, adding turntable science to 1996's "Combastication," then going the all-acoustic route on the free-uzz "Tonic." The act's new release has the ors of both but tastes like neither, as MMAW add saxoobone, violin, and cells to assorted tracks, with downtown guitarist Marc Ribot adding appropriat outside licks to several compositions. The result orroves as hard as anything the trio has done, with a clark, dissonant edge and an otherval otherworldliness that conjoins Ornette Coleman's sense of free dom with Pink Fluyd-esque space isma Give it credit-this band is playing real ings that reflects today's culyoung listeners out't get encuels

LATIN

On his fourth album, Mexican balladeer Mazuel Mijares (married to singer actress Lucero) teams up with produc ere Danilo Ballo and Emanuele Ruffizengo, the latter of Alejandro Sara fame. But Mijares plays it safe here with a standard ballad album that nothing new as far as arrangement or Mijares has a very deep, distinctive voice and a first single—Ann Cirre's "Aunque No Estés"—which is breath taking. He also writes severel of the tracks here, all of which are melodic and cately enough. That said, nothing really reaches out to grah you beyond

WORLD MUSIC

Label Muscheige 2564

Malian sinovelepitarist Bouls Kar" Traces had local radio hits in the 50s, only to live the next two decades out of the sputlight. The late '88s found him reasserting his prowess as a live former both at home and in Europe, and he made a handful of records along the way, leading up to the fine '96' solo album "Sa Golo" for the French label Indigo. For his more expansive Indian follow-up. Traces recruited a great homeboy hand feamed by proving Habib Knite as second guitarist and prohomeboy hand helmed by proting ducer. Yet the show's star is definitely Traces, with his brand of Malian blue faeled by a virtuosic guitar style and engaging, expressive vocal manner. The West African blues is lighter and more brigal than its New World process; but ther voicing hymn-like lamentations (such as "Les Enfants De Pierrette," for his late wife) or upbeat swingers (such as

"Kar Kar Madison"), Truccé channe something timeless and deep. Distrib uted by Harmonia Mundi. CONTEMPORARY CHRISTIAN

ric Distribution 21050) Danay Chambers is one of those artists whose music is an outpou of his daily life as a paster (of sebville's the Oneis Church), as well as of his lengthy experience as a wor ship leader. Well-known for writing the worship music classic "Rain Of Your Presence," Chambers turns in a set designed to gently coax listeners into a closer relationship with God be collection works on many levels First, there's Chambers' voice, a very southing instrument. Then there's the strength of the songs, most written by Chambers, several Thomas and C.J. Hatlevig. Thirdly the production is lash, utilizing harp. the production is used, utiliting many, grand piano, cello, and a sprinkling of understated horns. Though senically polished, there's still an earthy feel or that will make budding worehin songs easily to their own church services. Among the highlights are Oxiet Time. We Behold Your Glory," and the

title track. Contact 615-641-1001 NEW AGE

century hysse.

Windham Hill (1834-11565 ith the "Aria" albums, producer Paul Schwartz took operatic arise and set them to synthesizer arrangements and dance beats. On "State Of Grace," Schwartz turns his ear to more ecclesias tical sounds, largely inspired by the byessu of 12th-century composer Abbess Hildegard von Bingen, Sung by sograne asbeth Scott, Schwartz's original melodies on "Veni Rederaptor Gentium rere" sound like they echoed net of Hilderard's abboy and ricorbated into a computer Scott, bowever, sings with more passion than the usual re strained eroticism underlying you pair of American hymns, the classic Amazing Grace" and the Shaker hymn "Simple Gifts," the latter turned into Celtic reel. These, along with a true of instrumentals, sound like facile filler. But the othereal grace of Schwartz's "An-gelica," with Scott singing over a gur-gling flute-like loop and laced by Gavyn Wright's violin, creates a haunting 21st-



208 JOH Thank You For Loving Me 14-09 WESTER and below

It lead Becards 15005 170 com-As much as "It's My Life," the first As much as "jet my Litte," the nees single from Box Jon's "Crash," was a throwback to the beyday of its 19 more than a remander of the 1889 chart-topper "I'll Be There For You." replete with enough drama to make Jon Bon Jovi's hair curl up good and tight again. Die-hard fans probably already consider the treck a cult classiz-the retro rock power ballad is comfortable and appropriately searing in its use of soaring vocals and a par signate lyric. For redit, however, this may be a tough sell. As good as "It's "was, it took Ammonths to bashfully add the song to playbots, well after it had topped the singles chart in dozena of othe here are more conscious of station image than in playing what the masse say they want to hear. But this song us a little too beavily on the tri and true to add fuel to whatever fire Bon Jori may have sprited with "Life." Unfortunately, this time out, the boys in the band come screes more as being lary than reliving the good

P & B

POCUCIES Pro Berlin Sun Billions, In WRITERS P Roots, T. Savir, C. Favor W Patricism

Cardinal TOWN 1000 named ow artist Pro debuts with the single "Canfles," a progressive R&B truck that sets a distinct tone for just who Prz wants to be. Her distincti immediately ranks ber in the fine company of the new soul movement with ie likes of Angie Stone, Amel Larrieux, Jill Scott, and Erykah Bodu. With strong vocal abilities and a poetic songwriting style, Pra has a cool, liter ate sensibility rather than the blatant ixual overtones we see and hear so "Candles" interpolates the Smokey Robinson classic "The Tracks Of My Tears" in much the same way the Angie Stone hit from earlier this year, "No More Rain (In This Cloud)," was a

reworking of Gladys Knight's "Neither One Of Us (Wants To Be The First To Say Goodsye)." "Candles" adapts ces of the classic song's melody and a few key phenous from the lyric, along with a kicked-up, funky best. It pays homage to the original and creates comfortable familiarity for the new song. While the Robinson tribute might seem like an automatic reason for adult R&B radio to jump on

"Candles," mainstream R&B and bip bop leaning stations may not be a quick to feel the song. But judging om the success of such acts as D'Angelo, Maxwell, and Lucy Pearl, there's plenty of room for smooth E&B in the genre as well.

COUNTRY MINDY McCREAGY Screen (3.34 MRCCOS: H Darling, Jesus

PUBLISHERS Despring Musicilitie Character.

Mindy McCready's return to radio via this Capitol issue finds the singer in a sultry, smoky, more mature mode, as opposed to her uitra-perky persons of yore. The results are uneven, but this song isn't altogether that bad. A re acoustic intro quickly departs, and the

NEW & NOTEWORTHY SUSAN DREENBALM Everything Set Yes 14 325



grad, and Richmond, Va., resident Susan Greenbaum has built a manic following in the Mid-Atlantic U.S. op/lik crafted "Everything But You," has accomplished the very raise that near impossible—feat of an indic setist scoring significant airplay at a mainstream, cosmopo penged song percolates with a joounce and a rich and creative highlighted by a well-placed viols reenboum's voice is a delight, both in this song and throughout her corent open, "Wake Up?" It's strong, clear, and drenched in pleasing har-monies. Lyrically, she talks of all the

ny TV tella me I cannot live v have everything but you." Great, hult? This some from a startlingly adept writer delivere the good across the board; it's produced to p fection by John Merurd and is ripe for national sirpiny. Triple-A, bot A modern adult, and adult top 40 programmers, please hear it for sygnedf song descends into a more bombarti maitar Tek. McCready works hard but has a tough time with an obtuse lyric "Scream" seems to be about some sort of "love 'em and leave 'em" seemate, with the singer being on the alone side of the equation. How radio will receive this sone is appliedy's cases, and McCready

TON BUSSELOW She Misses Him (2-42)

Atlantic 30035 (00 prone) Former Little Texas front man Tim Rushlow leaves the tripe of his previ one gir for behind with this sobering song about Alzheimer's disease. It's enduring love and devotion in the face of tough times: "She muses his gentle touch and the way he used to make her laugh/She misses the man he was in all of those old photographs." As moving as the lyric is, this song is unfortunal ly plagued by heavy-handed production and a syrupy arrangement too dependent on tinkling plane and "this is a sad song" strings. For his part Rushlow does a great job, and his sen timent is well-taken. There are plenty

of people who can relate to this song's message which is itself could mean ROCK TRACKS BLUR Music is My Radat (so terong trees

PUBLISHER not listed Virgin Records (CO prom Just weeks after Radiohead struck it big with its latest, "Kid A." debuting at No. I on The Billboard 200, fellow Brit set Blur follows in November with a retrospective of the art-pop-pers' past decade, "Blur: The Best Of." The hand previews the set with the fun, new single, "Music Is My Radar." Damon Albarn's sime melody quickly infiltretes the brein while the guitar- and bass-driven refrain keeps the tune chugging along, "Radar" collects elements group's 1997 breakthrough, "Song 2," nd, while the pervasive rhytl

of "Radar" is reminseent of the 1994 club hit "Girls And Boys." From the slide-whistle-sounding loop to the band's falsetto background vocals record is far more elaborate than its garage-counding production appeare. By the end, all the little eces come back for the big clima; Then there's the video. It makes little sense, but nevertheless it typifies the general feel-good vibe of the tune While you're scretching your head, you'll feel it bobbing to the beat. pere's no reason not to like this one

THE OFFSPRING Driginal Pranketer (5-42)

WEITCRS the Othering Columbia 16311 (CO promo)

funnymen of rock return with the first single from their upcomin. onspiracy Of One" album, due Nos 14. Despite a humorous title (like gang ster-get it?), the track quickly becomes a sound-alike of the 1998 nov elty hit "Pretty Fly (For A White Guy)," which in turn wasn't so far off from 190% breakthrough smash "Come Out And Play." From the brisk tempo to the similar brushing percussi spiced up with a sample from War "Low Rider," "Original Prankster" delivers just what the Offspring did

last time. Unfortunately, the lyve is (Continued on next page)

SPOTLIGHT



gle, BBMak is now one of the pretheir gold debut "Sooner Or Later roduction from Rob Cavellot. to draw the attention of adults. The sense's build in the type that inspires nected with boy band function, as well as those who ride the adult rad If radio's having a smart day, it'll see the future in this trio, which writes place instruments, often en-produces

(Continued from preceding page) considerably less fungy. The song and the chorus has a hook that's already working for more than a handfel of modern rock stations. The band igitally wanted to make the entire "Conspirary" act available so free downloads, much to Sony's dismuy After the label balked, the band appureatly corneronised, offering only the single on its Web site. Make that the single plus a chance to win \$1 million Not a bad deal for this unoriginal

DANCE ZELMA DAN'S Power (4.50)

285 Juner Vinguez, Edgard Javels

It's been 10 years since Zelma Davis male her first appearance in Billboard, as part of C+C Mucle

se years. And it's a shame it PLELISPER In Frests Publishing, ASCAPTEagle Rote took so long, but the current dance-semi-friendly olimate at pop radio should be a great time to welcome Davis back to the scene. The song offers a house showcase for Davis voice, and the radio edit of Junior Vanquez's piano-equipped remix wise Factory on the classic dance cut. top billing. The edit seems best suited for mix-shows; at 450, it's a little long "Gonza Make You Sweat (Everybod) Dance Now)." All the while, she was for regular rotation, so you might

SPOTLIGHT



O-TUNY Liquid Dreams 17 77

Drenne," its debut major-label sin-gle, scaling the charts. This truck "Abereroushie & Fitch" line from LFO's "Summer Girls" did. Set to a midtempe beat with a saucy, sexy metrumental nurs, "Liquid" is all about the perfect funtasy figure: "I Madonna's wald style, with Janet Juckson's smale/Threw in a body like eent enough not to be misconstrued and younger than their seemingly long-lived counterparts 'N Sync. sytreet Boys, and 98°, O-Town song, with vocals and instruments tion that sound a little tougher and a planning a barrage of publicity to make sure O-Town is oh-so out there

only lip-syncing to Martha Wash's vocals, so the world didn't get to hear her pipes until the finally get to sing herself on the collective's sophomore album. Now on her own, she gets to show the world what she's had inside

so expect to see a lot of these guys in the convag months. Top 40, the ingre

ence fall in love all over again. Before

dients are here to make your and

waves, remember the balance that has given the format rebirth. These

SPOTLIGHT



Angre Aparo created quite a stir in knowing circles earlier this year with Space-ship" gurgled with originality. ite-aided, perhaps, by the fact that Follow-up single "Hash" possesses the same spirit as that first outure with forcefully driving production from well-traveled collaborator Matt mselves thoroughly with emotion and a lyric desputing the dam Arista is sending this one first to modern rock, then adult top 40, and game of hitssaking, expect this one to among the best new acts of the year One listen and you're meamerized. Awesome stuff that hits like a brick.

want to take a blade and lose the brankdown in the middle. The Furntinged original version offers another on, as does the Amp Latin mix whose Spanish guitar and salsa pian and rhythms will benefit from the rucent Latin crase. The ture could be the vehicle to put Davis alongside the likes of Deborah Cox and Charlotte,

who jumped from being club fixtures to top 40 sweethearts.

RAP ser mary The World Airt Franty 14 520 NUTUR out least

iest \$3 (CD event) or not, here he comes. Ika Dirty brings his grimy, underground sounds to the world with his debut "The World Ain't Ready." Dirty, who has opened for Foxy Brown and DMX, keeps things simple with this straightforward rap track with a sing-along book. Dirty's verbal dexterity coupled with D/R's high-octage track result in an authors that could well launch the Brooklyn, N.Y., World Ain't Rendy" should do well at mix-show radio, as its sound is comp rable with what is being spun nown Way " on Select-distributed Rockhor ty, street style that is just plain

ON * STAGE

FOOT NETES-THE CONCERT

this show is as

much an audito

You would be hard-pressed to imagine a more apt title for dancer who bas rejuvenated and revolutionized his chosen art (no hoofer and actor Gregory Hines proclaimed to TV's "60 Minutes II" that Glover is "arguably the best tap dancer that ever liveda genius") is first and foremost a musician. The 26-year-old New Jersey native literally creates musical notes with his feet, and

make the ultimate humanbody-as-musical-instrument the next year, a solo album as

part of a new deal with Quincy Jones' Owest label. The tap phenom has brought his unique percussion to disc before, guesting on Prince's "Emancipation" and Abbey Lin-

coin's "Who Used To Dance"-and he is, of course, all over the original east soundtruck to his Broadway smash "Bring In 'Da Noise, Bring In 'Da Funk." But this upcoming project could be the first instance of the sound of dancing feet (in the vibrantly aggressive, "hittin" ") animating an entire

On a balmy night in early October, midway through the twoweek Chicago engagement for "Foot Notes," Glover was in typically dazzling form, offering a taste of what his album might be like. He performed on an unadorned stage with a live-wire jazz quartet comprising sax play-er Patience Higgins, bassist Gregory Jones, pianist Tommy James, and drummer Eli Fountain; their repertoire ranged from a bluesy "Star-Spangled Banner" to a funkified "Boogie Nights" to straight-ahead John Coltrane Glover periodically made use of a special wired-for-sound floo which bent and shaped his foot notes with digital delay and other effects. The tap phenom had low-fi tricks in his bag, too as he at one point sprinkled sand onto the stage and then dug into

its organic rasp.

His performance demeanor embodied his musicianly approach to the dance. While his less and feet

produced intricate, thrilling lines of rhythm-knit-up with the band yet still flying above it, jamming with each instrument in turnunder his tossing dreadlocks With his almost slack upper body mingly just along for the ride. thrust, Glover's whole looseallowed him to make music that was both wild and controlled. It was the attitude of a player listening intently to what was being created as be was creating it,

moth wings or

dancer could less two hours by himself. the stage with quartet: three

dancers whom Glover called his teachers and bis own protégé, 11-year-old Cartier A. Williams. who also appears with Glover in

Spike Lee's staggering new film "Bamboozled." First up was 87-year-old Buster Brown, who under-standably keeked Glover's stamina. "That other guy don't even breathe heavy," remarked a slightly winded Brown after a brief but polished tap sequence. 'That's why they hired me, to breathe heavy for him." Yet the elder dancer retained an elegance that the decades haven't erased. Ditto the debonair 71-year-old Jimmy Slyde, whose gliding dance sequence (to Lerner and Loewe's "Almost Like Being In Love") was as suave as his appearance. Then there was Dianne Walker. dubbed "the Ella Fitzgerald of tap dance," who pattered effortlessly across the stage, cool as raindrops. Young Williams had a jaw-dropping solo turn as well, rivaling Glover's for

mitigated energy

Still, as superb as his mentors re, it was clear that Glover has utilized what they and others have taught him-and then shot the art form of tan dance into another galaxy. With his upcoming album, he could likely do the same with pop music MOREA McCORNICK

27

Dave Hollister Revisits 'Chicago '85'

Still Preaching The Gospel According To Love On Def Squad Set

BY GAIL MITCHELL LOS ANGELES-Though he's still

preaching about life, love, and respect, it's a more comfortable Dave Hollister who's standing behind the musical pulpit on the upcoming sophomore set "Chicago '85." The Def Squad/DreamWorks project arrives in stores Nov. 21.

My wife was with me through the whole process this time," says Hollister "and that made me more comfortable. I'm in love, and the songs I sing on the new album are basically out that. I make music for the state of mind I'm in. It's not like one album is more me and the other isn't. On my first album I was in a frustrated state, and that came out on the

record. People expect me to talk about love and other issues like treating a woman right. But I'm still doing it the Dave Hollister way . . . the good old preacher way Hollister's hip-

hop/R&B preacherman persona took shape with his 1999 gold-certified Def Squad debut, "Ghetto Hymns," co-produced by Hollister, Def Squad principal Erick Sermon, Stevie J. Noontime, and BLACKstreet's Eric Williams. The gritty, street-flavored album

attracted a flock of fans-selling 540,000 copies, according to Sound-Sean-thanks to the rhythmically rendered true-life stories found in such tracks as "My Favorite Girl,"
"Bahymamadrama," and "Can't Stay." This time around, Hollister hooked up with several noted producers including Tim and Bob (Sisqó), Steve Huff (R. Kelly), Mike City (Carl Thomas), newcomers Tank and Wal-

ter Milsap, and cousin K-Ci (of K-Ci & JoJo fame, who works out on the cut "Keep On Lovin'"). The result is a smooth R&R take on a favorite Hollister subject: the dynamics of the male/female relationship. "I'm giving sermonettes and mesges to guys about what will happen

if they don't keep their houses says the singer, who's been married five years and is the father of A case in point is the cut "A Woman

Will." "Check out those lyries," advises Hollister, who's published through God Music/Universal Publishing (ASCAP). "A woman will carry the weight of the world on her shoul for you as long as you're treating her right. If not, she'll bury you. Or you might as well be dead. Once you lose the best thing in your life, you can

hang it up." Other noteworthy tracks on this strong 14-track follow-up include the noncommercial single "One Woman Man" (sent to radio Aug. 22), "We've Come Too Far," "Doin' Wrong," "Take Care Of Home," and "I'm Not Complete." The allium title originated from what turned out to be a nivota year in the Chicago native's life: 1985. "That's when I found out my father

was actually my stepfather," he recalls. "I rebelled, doing some hustling and canabanging. But I was able to turn things around. If I can beln one kid in the city know that he can make it, then I've accomplished Hollister is already accomplishing

one goal by building a "great story at radio," according to DreamWorks marketing head Bruce Walker, who notes that among the key stations championing the single is WGC1 Chicago. Its operations director/FM PD, Elroy Smith, calls the

record "a smash." Walker also says at all about releasing the album during the fourth quarter. "V very confident of the single," he explains. "It sends a positive message. It's been a long time since here've been songs



DreamWorks is mounting a marketing campaign that encompasses video (BET, the Box, MTV, regional cable outlets), consumer advertising. and showease/concert performances The label's efforts actually started with the recently ended Mary J. Blige tour, for which Hollister-booked by ICM's Rich Murphy-was the opening act during the monthlong sweep. That forum gave us an opportuni ty to present Dave as a great artist, says Walker. "We want to get the music out first. We're introducing the video and running a limited amount of consumer ads. Then we'll wait until the first quarter and bunch the brunt

of our advertising effort because then we'll have more to talk about. Retail is already talking, "This is a very well-rounded, solid album," says Sonya Askew, urban music buyer for the Musicland chain. "When you listen to the tracks, it's almost like a biography on relationships. Every track is tight, and I like the album's midtempo vibe. If worked properly, Dream-Works should expect good sales."

No doubt bobstering that momentum is Hollister's between-album moonlighting. Besides guesting this year on tracks by Hezekish Walker, hanging Faces, and Sticky Fingaz, Hollister's trademark R&B grit adds flavor to "Don't Have Me," a cut from Keith Sweat's Nov. 14 Elektra release "Didn't See Me Coming," He also contributed to the soundtrack for the touring David Talbert-directed play 'His Woman, His Wife," But another possible project-the reported BLACKstreet reunion-1 now tabled. Says Hollister, who's managed by Donnie Harrell of Los Angeles-based Goodfellas Entertainment, "It doesn't make sense to do it without all the original members. So it probably won't happen. What also didn't happen was any

What also dion t mapped inx. "I concern about the sophomore jinx. "I didn't have time to be scared, suys, lengthing, "We only had 30 days to record the album, so I didn't think about it. I just fell into a different groove this time around, and it feels good."



are Mary Mary's Tins Atking Cooting Management Corum regularit/CEO Kennett Crear, Campbell, and Mary Mary's Erica Alkins. Seated in front is singer Brandy.

Epic Goes To Hip-Hop School With New Series; Gladys Knight is Back With R&B/Pop Project

BACK TO SCHOOL: Epic gets to the root of sie hip-hop with "Vinyl Exams," the first in a series of compilations whose themes represent different facets of the genre. The Nov. 21 inau gural release features 12 tracks, including "PSK" (Schoolly D), "Ego Trippin'," (Ultramagnetie MC's), and "It's My Beat" (Sweet Tee & Jazzy Joyce). It's all presented in a radio mix-show format by well-known DJ Bobbito, who also conducts interviews with Afrika Bambaataa, the Fat Boys' Prince Markie Dee, and others. The enhanced CD also sports such live visual demonstrations as B-boving.

The project was developed by Epic A&R coornator Cassandra

Irizarry under the direction of David McPherson, Epic's The executive VP of A&R/ Rhythm urban music. Both he and Robbito note and the Blues

Irizarry's love affair with hip-hop ("She knows all the words to all the songs," says McPherson). Adds Bobbito, "It's very significant that a female put this project together. People think young females don't want to hear progressive.

cutting-edge music. But here you have a woman who was a teenager in the '80s and has a comprehensive perspective of a complicated web of A second compilation, with a possible subway theme, is slated for the second quarter.

STAY TUNED FOR: Natalle Cole's greatesthits album from Elektra, featuring two new songs. One is the dancey "Livin' For Love," written by Cole, Denise Rich, and Garianno Lorenzo, and produced by Brian Rawling (Cher). The tune will also appear on Cole's NBC biopic, airing Dec. 10. That's preceded by her autobiography, coming Nov. 14 (see story, page 16). The return of Gladys Knight. Her Nov. 21 MCA release, "At Last," marks her first R&B/pop album in five years. The project boasts production by Jamey Jaz, Tom Dowd, Randy Jackson, and others, plus a new version of the Bill With-ers classic "Grandma's Hands" and a duet with Jamie Foxx . . . Another Tupae Shakur project.
"The Rose That Grew From Concrete, Vol. I" is

1999 book of the same name, read by artists ranging from Danny Glover to Mos Def and the Phareyde's Tre. The Amaru/Interscope album is due in stores Nov. 21 . . . Master P'a "Ghetto Postage," The No Limit album is set for Nov. 28.

NDUSTRY BRIEFS: New England Patriots linebacker Willie MeGinest officially announces the launch of 55 Entertainment Inc. McGinest is president of the Los Angeles-based entity, which consists of Song World Management (Tamara Savage, Sauce Money), 55 Records, 55 Music

bu Gail Mitchell

Publishing, and Song World Studies. Bob Francis serves as VP/GM Queen Latifah. Radio One chairperson Cathy Hughes. Syivla Rhone are among the an-nounced contingent set to converge Monday (30) for a special summit on the state of hip-hop. The event takes place at the

Harlem headquarters of the National Action Network (NAN). The summit's co-organizers are the Rev. Al Sharpton of NAN and The Source CEO David Mays . TLC's Tionne "T-Boz" Watkins and rapper husband Mack 10 welcomed daughter Chase Rolison Oct. 20

SCREEN SCENE: Motown's Brian McKnight gets his South American groove on in Sao Luis, Brazil, during a segment for the new international television travel series and Web adventure "Music In High Places." McKnight's episode, which begins airing Friday (3), is the second installment of the DirecTV series, which debuted Oct. 6. A portion of the show's proceeds supports the Grammy Foundation.

END OF AN ERA: The record and radio communities lost a pioneer and friend with the untimely Oct. 21 death of legendary air personality and programmer Frankie Crocker (see story, page 68). Heartfelt condolences go out to his family, friends, and industry colleagues. His unparalleled contributions to our allied industries will long be remembered.

Hot Rap Singles. Monifah Goes 'Home' For Universal CD

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17	12	14	14	SHAKE YA ASS MYSTIKAL
18	17	22	6	WHAT'S YOUR FANTASY LUDACRIS FEATURING SHAWNA
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21	18	16	13	CHERCHEZ LAGNOST	GNOSTFACE KILLAH
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FUNKMASTER FLEX FEATURING DMX

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MARKE WANA BE 48 ---DAMAZEN PROSENTS SHATE SHEET FERTURING HATE DOOG & KURUPT UL COOL I FEATURING KELLY PRICE NEW DE LA SOUL FEATURING RÉDMAN RE-ROTT MY ADIDAS/PETER PIPER SO FLOSSY MICWEST MAJIA FEATURING PHATTY BANKS RE-FRORY

ATLANTA COCCUMENTAL 1 __mmons with the general state gard the wise. It bloods basishing, we hoosing housely standards referenced that containing the order of \$0.0000 cmm (solid a JRAA containing home to referenced that contains a region suitable (0.000 cmm) a JRAA containing home the response of 11 million until Transmur. It It datasets angle suitable (0.000 cmm) a resident that the properties a suitable (0.000 cmm) and the properties and the suitable (0.000 cmm) and the properties of the order order of the order of the order order

NEW YORK-Despite enjoying the biggest single of her career with 1998's erotically themed "Touch It," singer Monifah admits the "Mo'Hogalbum track ultimately ended up confusing her core audience. The club/house music-oriented slice of seduction—a platinum seller that climbed to No. 9 on Billboard's Hot R&B/Hip-Hop Singles & Trucks chart and into the tan 20 on Billhourd's Hot 100 chart-did seem an odd release for someone who'd previously made a hip-hou/R&B name for herself with

the Untown Records debut "Moods . Moments," containing the hit "I Miss You (Come Back Home)." But now the 28-year-old Spanish Harlem, N.Y., native has returned

"Home" for her third album, being released Nov. 21 by Universal. "That's what this album is musical ly," says Monifah (née Carter) from her New Jersey base. "I wanted to

get back to my core audience with a real R&B, heavy, soulful sound that appeals to everyone. I lost them a bit on my last album. They were like, 'What happened?' People loved Touch It,' but they were experting another single that was more identifiable with me. But there was no next single. I think Universal didn't know what to do after Touch It."

Helping her reconnect is veteran producer Teddy Riley, who serves as an executive producer and cowriter/producer of five of the album's 16 cuts. Ironically, Riley was brought in at the suggestion of "Touch It" producer Screwface who, along with fellow production yets Full Force, is also featured on the new collection. Riley was a pivotal producer for rapper Heavy D, who discovered Monifah and signed her to Uptown.

"I knew Teddy and I could come up with some bomb stuff," says Monifsh, who's published by She's Here Inc/EMI Music (ASCAP)

The partnership is indeed a winning one, with Riley mixing his trademark high-energy hip-hop funk and inventive production with Monifah's sculful, sassy delivery. Cases in point are the stomping opener "Rescue Me" and the sexy bedroom ballad "Peaches & Cream," the latter of which is bound to mise a few eyebrows.

"Everybody loves that song," says Monifah, "It's just expressing what happens. It's no worse than anything on TV

Noncommercial lead single "I Can Tell" comes courtesy of songwriters producers Falante Moore and Rob Fusari. "My manager [Gbelawoe Ramsey of Joshua Tree Management] found that tune," recalls Monifah. "We both manage a group called Koffee Brown that's signed to Arista. And Falante's in that group.

"He originally wrote 'Tell' for [Columbia act] Blaque," she contin ues, "When Teddy and I heard it, we knew that was it. It's witty, truthful, and real, dealing with women's intuitive instincts. It also has some consciousness and an edge over a lot of the stuff that's out there." The song went to radio on Aug. 8



It's the edginess of this and the album's other tracks that Universal hopes will draw people back to the Monifah fold. "Her strongest mar-

Monifah as an artist." says Keith Thomason, senior director of marketing for Universal. "Once people are aware of the material's quality they will buy the album. The key is making them aware there is a new album, putting it out there, and reconnecting with the fan base she had with her first album."

To facilitate that consumer recon nection, 50,000 six-song sampler CDs wore sent to black hair solons, retail outlets, and mix shows in August. The first stage of the ad campaign, timed to coincide with the album's release. will turget Monifah's core fan base

through publications such as Vibe, Right On!, Black Beat, Today's Black (Continued on page 32)



WISHING HIGH: It's a baker's dozen for R. Kelly, His latest release, "I Wish" (Jive), moves 6-4 on Hot R&B/Hip-Hop Singles & Tracks, making 13 the magic number of top five singles he has acquired to date. "I Wish" has spent eight weeks on the chart thus far, and with the 5.7% gain in total points from the healthy picture at radio, it looks as if R. Kelly soon may add to his list of No. 1 singles. Kelly's career in the record business began in 1992 as part of R. Kelly & Public Announcement. Their first single, "She's Got That Vibe," peaked at No. 7. The next year R. Kelly's first solo single, titled "Sex Me (Parts I & II)," peaked at No. 8, eventually going gold. "I Wish" is just one of 18 new tracks off Kelly's latest set, "TP-2.com" (due Nov. 7) the fifth installation in his album larger

ART OF HISTORY: Public Announcement had two No. 1's on Hot R&B/Hip-Hop Singles & Tracks, "Honey Love" and "Slow Dance (Hey Mr. DJ)," and two other top 10 singles, "Ded-icated" and the aforementioned "She's Got That Vibe." This issue Public Announcement returns to the charts for the second time without R. Kelly, with "Mamacita."

When the group and Kelly separated in 1997, Public

Announcement hit Hot R&B/Hip-Hop Singles & Tracks with the platinum-selling single "Body Bumpin' Yippie-Yi-Yo," which peaked at No. 4 in March 1998 and spent 23 weeks on the chart. Now "Mamacita" (RCA) debuts at No. 86 on Hot R&B/Hip-Hop Singles & Tracks, with a 41% gain in total points over last issue's numbers. "Mamacita" is the lead single from the act's second album without Kelly, "Don't Hold Back," which is due February 2001. A commercial single of "Mamacita" will be released before the holiday rush.

JUMP OFF: One of rap's premier groups, Wu-Tang Clan, moves 87-52 on Hot R&B/Hip-Hop Singles & Tracks with its latest project, "Protect Ya Neck (The Jump Off)" (Loud/Columbia), "Protect" has the issue's largest increase in zales points, following street-date violations a week ago. The title of Greaton Hot R&B/Hip-Hop Singles Sales. Now, with a full week of sales, the vinyl configuration of "Protect" debuts at No. 23 on that sales list and moves 42-9 on Hot Rap Singles. This historic group began its record-breaking pace with the

release of its debut project, "Enter The Wu-Tang (36 Cham-bers)," which remained on the R&B albums chart for 140 weeks and went on obtain platinum status, "Protect Ya Neck" is the first single off the group's fourth album, "The Wu," due Nov. 21—just before the Thanksgiving weekend rusb and just a week after other configurations of the "Protect" single hit

(34) RE-ENTRY 2 WEEKENDS

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Billboard. **HOT R&B/HIP-HO**

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COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS
R&B RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

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NA PAS SE DE ILLE 6 38 CAN'T GO FOR THAT & TAMIA 22 PROTECT YA NECK (THE JUMP OFF) 53 I WISH + 75 BETWEEN HE AND YOU & 55 INCOMPLETE A • 70 95 NEM FEATURING OID 8 16 63 15 HAT'S YOUR FANTASY # 16 10 69 12 (ED) MOGEO EDGE 13 11 u OPEN MY HEART + 14 13 13 38 THIS LUV JUST BE A MAN ABOUT I NAH, NAH .. & E-40 FEATURING NATE DODG 22 25 BAO BOYZ + 18 60 54 OU SHOULO'VE TOLD ME 60 BEENIE MAN FEATURING MYA CROSS THE BORDER * GIRLS OEM SUGAF 13 22 18 23 21 48 55 24 IT'S A FACT A SUMMER RAIN 74 26) POP YA COLLAR 25 75 66 52 25 46 TREAT HER LIKE A LACY 26 27 78 76 BOYZ II MEN 78 39 BITCH PLEASE II 37 29 27 WHAT YOU WANT & MOST GIRLS & FLAWLESS & 34 33 OANGER (BEEN SO LOW WITHOUT YOU & 35 (85) 29 RAMHT UP + 41 IT'S OK + SETTING IN THE WA 89 78 38 71 BASY U ALE 4 99 ONE WOMAN MAN 72 78 \$0 78 35

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Hot R&B/Hip-Hop Airplay.

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Billboard. TOP R&B/HIP-HOP ALBUMS.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

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MONIFAH GOES 'HOME' FOR UNIVERSAL CD

(Continued from page 29)

ads will also be placed in core mar-kets, and TV ads will run on BET and the Box. "I've heard snippets from the album," says Eric Cook, manager of Omega Music in Dayton, Chio, "I love 2, and at do our enstrement, Marship has a good following here. Based on what we've heard, we expect the album to do well for us." "Although 'I Can Tell' is a quality soulful ballad, there's a remix by Riley

that will be serviced to urban radio

Woman, Essence, and Honey. Radio around Thanksgiving," adds Thomp-son. In addition, chats with the singer are being planned for peeps.com and rollingstone.com, while a club tour is also in the works. Monifah, whose artistic influences

range from Billie Holiday and Prince Trena Marte and Sado, also rorest that the new album's title reflects the peace of mind and tranquility she's found ofter a turbulent few years that after several years in California "I was out there for a while, doing things I shouldn't have been," she admits. "The loss of my brother [from AIDS in 1995) really affected me. It took me quite a while to deal with that. I've just been happy of late being very private, being a mommy ishe has a 9 year-old daughter), and finding peace daded Diction softwortherol to take charge of my career. I codirected the video to my new single, and that's something I'd like to do more for other artists. I'd also love my next album to come out on my own label through Universal."



CHA-CHA SLIDE

MIL C THE SLIDE MAN W.O.S. INSERTMENT OF MICH. MI

Teddy Bishop take five in an Atlanta studio after wrapping up a take on Bra

Dance

U.S., Europe Converge In Amsterdam

Desire, which was held at the

cavernous Escape club, was pre-

sented by an international array of labels (Mo'bizz Recordings, D'N' A,

Vocal Rive Recordings Groovili

cious/Strictly Rhythm, Kontor, TMF, and AM:PM). In addition to

spotlighting frenetic DJ sets from

Dutchmen like DJ Jurgen and DJ Jean, the showcase featured live

performances by Ultra Naté and

Afro Medusa. Naté delivered a fiery set that

was equal parts past, present, and future. The Baltimore-based singer/

songwriter's a cappella reading of "New Kind Of Medicine" was awe-

inspiring, to say the least. In fact.

the same could be said for ber fine

vocal skills on the guitar-etched

"Found A Cure" and the disco-

splashed "If You Could Read My

For the million-selling "Free,

Naté was accompanied by what she

refers to as "the 'Papa Don't Preach' mix." For those who

haven't heard this incredible (and

unreleased) version of the song, it

na's "Papa Don't Preach" over the

hypnotic beats of Jaydee's "Plastic

Dreams." According to Naté, this

mix may eventually see the light of

day as a R-side. "that is, if the prop-

For the set's closing number,

"Desire," Naté seamlessly segued

from the song's original version into

Joey Negro's fab restructuring.

For those wondering about Nate's

new Strictly Rhythm album,

"Stranger Than Fiction," it should

Preceding Naté was Afro

Medusa, the London-based trio

responsible for the international

club smash "Pasilda," which this

issue climbs to No. 3 on the Bill-

heard Hot Dance Music/Club Play

chart. Consisting of singer Isabel

Frutt-Uoso, percussionist Patrick

Cole, and guitarist Nick Bennett,

Afro Medusa ably replicated the

song's ferocious Brazilian vibe. If

all goes according to plan, expect

to see Afro Medusa touring

throughout the U.S. at the end of

floored Club Arena, it was our kind of international DJ lineup, with

guys like Boris Dingosch, Olav Basoski, Brian Tappert, Bob

November. Immediately following Desire was a party sponsored by Defected Records U.K. Held at the two-

be in stores early next year.

er licenses can be cleared.

places the string section of Mad-

Dance 9 several days after the Amsterdam Dance Event (ADE), And as we let the experience seep into our con sciousness, we're haunted by a nagging question: Are the U.S and uropean dance markets trading by Michael Paoletta places? In other words, is the Euro pean market diminishing in overall lands), DJ Tonka (Germany), Town industry stature just as stateside mainstreamers are getting with the rhythm program? The answer Tei (Japan), Adamski (the U.K.), and Olive (France)-we still find

Consider this: Clear Channel Communications has already begun acquiring European radio stations like Radio 2 Denmark and Radio I Norway Will this result in leaner musically segregated playlists, just as it has in the U.S.? According to numerous European label executives attending the ADE, this is indeed the future of European

Like their American counterparts, European labels are just now discovering that a great song is no longer enough at radio, Today, a strong marketing plan, as well as an album and video, are also needed to gain access to European radio. one are the days when you just send an incredible dance track to a don-based label exec.

radio programmer," said one Lon-And what about this: In a man ner very similar to Europe in the mid-'90s, the U.S. appears to be on the verse of a British dance music explosion with U.K. D.Is/producers like Paul Oakenfold and Sasha & John Digweed regularly touring throughout the U.S. In fact. Oakenfold's beat-mixed compilation "Perfecto Presents Another World" debuted at No. 114 on The Billboard 200 last issue. This was preceded by Sasha & John Digweed's "Commu nicate," which debuted at No. 149 on the same chart in July. Also worth noting: Dance albums like Paul Van Dyk's "Out There And Back," BT's "Movement In Still Life," and DJ Skribble's "Essential Dance 2000," among

chart. The times they are a changin, indeed. ON A LIGHTER NOTE, to say that we're still recovering from the ADE-approved parties that abounded throughout the three-day event would be an understatement While there was definitely something for everyone-from Wall of Sound U.K.'s festive soirce, to the funked-up, all-the-way-live set by the Brooklyn Funk Essentials, to beat-savvy DJ sets from Europeans like Lucien Foort (the Nether-

many others, have been figuring

heavily on Billboard's Heatseekers

TO OUR READERS Dance Trax Hot Plate will

ning the turntables. Yes, the focus was on soulful house sounds of the al and filtered kind U.K. production/remix outfit Full

tention deserves special mention for its wicked programming skills. At one point, portions of Chaka Khan's "I'm Every Woman" were being dissected and looped over the bubbly percussion breakdown of Karen Young's simply irresistible ourselves reliving two parties in "Hot Shot.

Later on, the due had quite ti time reworking Teena Marie's "I Need Your Lovin' " for contempo rary dancefloors. Also figuring into the mix was the world premiere of the Full Intention restructuring of Nate's next single, "Get It Up (The Feeling)." Talk about the stuff dreams are made of!

AS FOR THE PROVERBIAL GOODIE BAG, those in search of that next full-on disco album need look no further than Sheena Easton's new Universal Records U.K. album, the appropriately titled "Fabulous." Scheduled to street Nov. 13, the oh-so festive 10-song set-produced by Ian Masterson (aka Trouser Enthusiasta) and Terry Ronald-finds Easton covering such dancefloor gems as "Don't Leave Me This Way." "Love Is In Control (Finger On The Trig ger)," and "Never Can Say Good-bye." Also included are two original and "Never Can Say Good songs (the power ballad " Never Gave Me The Chance" and the "Last Dance"-hued "Get Here To Me"), penned by Masterson and Ronald, who collectively work under the Luxury Planet moniker. The set's first single, a truly flerce remake of the Three

Degrees' "Giving Up, Giving In"with equally fierce remixes by Joey Negro, the Sleage Sisters, and (Continued on next nage)

Bloom Dance Breakous CLUB PLAY

1. GLORIOUS ANDREAS JOHNSON KHILL 2. FARILLOUS (GUIDE YOUR ROCKET)
80RIS & BECK JULIUSAN
1. ROCK DJ ROSSIE WILLIAMS CAPITOL
4. EXENDOR'S PREE PICHARD HUMPIN VISION FEAT ROCALLA TOMO BOT SOUTHWARE.

5. ESSUES VERNESSA MITCHELL OF

MAXI-SINGLES SALES 1. THAT OTHER WOMAN CHANGING FACES MILANDO

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FATBUY SLIM ADVANCED Breskouts: Titles with future chart potential ed on club play or sales reported this

Guido, referring to the duo's progressive hard-house sound, "I got fired from a club six times on [New York's] Long Island, Now,

this music," recalls Peter "Razor Osback, one-half of the innovative Music/Club Play chart. remix/production team Razor N the clubs will do anything to get us to play. Yesterday's nobody is today's trendsetter and tomorrow superstar It has often been said

Razor N' Guido's Groovilicious Album Showcases Variety Of Clubland Styles

BY MATT KALKHOFF

WASHINGTON, D.C .- "I used

to get fired from clubs for playing

that making it big in the entertainment industry is just a matter of being in the right place at the right time. That, and an ample amount of talent, of course. It may e a tired cliché, but Razor N Guido attribute much of their past success to unexpected opportunities and impeccable timing. mix CD of original material, appropriately titled "Dance floor"-which Groovilicious/ Strictly Rhythm will have in stores Nov. 7-the venerable men behind such infectious and influential club/crossover hits as "Do It Again" are relying more heavi-

ly on talent these days and have adeptly executed this exhaustive and revolutionary project. "I think the album shows bow edectic we are musically," says Guido (Osorio), whose son published by Gomáxx (ASCAP); Osback's songs are handled by Ray Zormun (ASCAP). "For us, this was the first time writing and producing full-on vocals. It was truly a learning experience Although consisting of genuine dance music, the album

showcases many different styles of the clubland experience. It also spotlights the vocal talents of Octahvia, Darrel Martin, Alan T., Reneé, and fellow Groovilicious artist Reina. "They're both very talented. azing guys," notes Reina, who

sings on (and co-penned) two tracks, "You" and "Miss The Way," the set's first single. "They let ms have total creative freedom. According to Bari Gossman, VP of promotion at Strictly Rhythm, "Miss The Way" was delivered to rhythm-crossover and top 40 radio the week of Oct. 9. In this issue, the song climbs 11 spots to No. 19 on the Billboard Hot Dance Gossman confirms a strong

Internet promotion in addition to radio, "Inside each CD will be a special code," she explains. "So, purchasers of the disc can go to a site [liquidaudio.com/strictlyrhythm(), enter the code, and we access to free files of extend ed club mixes of various album tracks, including Junior Vasquez's mix of 'Miss The Way.' " entered into a kiosk promotional program with S3, the company

that makes the Rio player. Consumers can also visit Strictly.com for audio streaming of various tracks from "Dancefloor." In support of the album, Razor N' Guido, who recently completed s tour of Japan-and who are booked by Michael Schweiger of New York-based Track Central Booking-will spend the next several months touring throughout the U.S. and Europ Schweiger confirms dates in Philadelphia; Washington, D.C.;

Atlanta; Orlando, Fla.; New York; and Tampa, Fla.; among other cities. In Europe, the act will spend much time in the U.K. When they are not touring. Razor N' Guido plan to refocus their energy on remixing other artists' work. "For a good eight or nine months, we weren't taking on any additional projects," Guido says of the pair's self-imposed break from remixing to concen-trate on the album. "We're starting to re-establish contacts and telling people, 'Hey, we're here, we're back.' So now the remixes are starting to come in again. Recent remix projects include Isaac Hayes, De La Soul, and

Sugar Babies On the horizon for the twosome are a multitude of remixes, original productions, and songwriting as well as the development of

"We have a lot of areas that we haven't vet covered," says Guido 'We appreciate everything that's been given to us and where we've gone, but we have only just At the end of the day, explains

Gossman, "we're dealing with two very talented guys who bring a great mix of under ground and mainstream sounds o the table. With Dancefloor. Razor N' Guido have made an album that is extremely accessi ble to the crossover market and their original core audience which is the underground club

Billboard. HOT DANCE MUSIC

				CLUB PLAY	11				MAXI-SINGLES SALES
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DANCE TRAX

(Continued from preceding page.) will be in stores Nov. 27.

"Working with Sheens was a complete joy, a dream come true," Masterson told us. "The combination of Sheena's voice and live string and brass instrumentation is truly magical. There's a lot of life "(Be and emotion in these songs sure to check out Chuck Taylor's in-depth Easton profile in Billboard's next issue.) Fans of Robin "Jaydee" Albers-

Sunclub's "Fiesta"-is working on an album, Like Easton's album, Albers told us, "it'll feature covers of my favorite songs from the disco ers." Already completed are contemporary takes on "Love Pains" and "Gonna Get Along Without You," which were popularized by Yvonne Elliman and Viola Wills, respectively. "I'm currently in the process of recording Al Hudson the mastermind behind such nowand the Soul Partners' 'How Do You Do.' "Albers says. For further classic underground smashes as

Jaydee's "Plastic Dreams" and the

info about this project, contact Albers at robin@iaydee.net. Defected Records U.K. has secured the rights to release the much-bootlegged (and much desired) Cleptomaniaes (aka Marc Pomeroy, Brian Tappert, and John Knight) remix of Stevie Wonder's "All I Do." According to the label's GM, Simon Dunmore, the single is scheduled for a Janu-Inner City-ves, that Inner

City-will have a new album in

stores in the very near future. according to group founder Kevin Saunderson, Arriving via Saunderson's own label, KMS Records. the as-vet-untitled set will be preceded by the infectious single "Good Love," which features remixes by Negro. Just as on the act's previous dancefloor hits, "Good Life" and "Big Fun," the new single features the sublime vocals of Saunderson's musical partner Paris

Viper/DB One Music, the Sea Flowers' "Easy Livin' " has been picked up by Neo Records U.K. which has scored back-to-back Darude crossover hits with "Sandstorm" and "Feel The Beat," We'd love to see a U.S. label license the wildly melodic "Rasy Livin" " for stateside consumption. Our fingers

For additional coverage of the Amsterdam Dance Event, see page Originally issued on Italy's

Country

Owens Cohort Rich Gets Oue On Anthology Project From Sundazed "Buckaroo," is taken from the 1965 album "The Instrumental Hits Of

BY JIM BESSMAN NEW YORK-Forever revered by

Southern California country enthusiasts for his primary role in creating Buck Owens' trademark Bakersfield sound, quitarist Don Rich, who died in 1974, is the forus of a first-ever Buckaroos, which Rich led. The 24-track "Country Pickin'-The Don Rich Anthology," due Dec. 5 from Sundazed Music, spotlights Rich's stellar silver-sparkle Telecentral to Owens' recordings from the '60s as well as the Buckaroos own albums. But the set also show cases Rich's equally outstanding songwriting, fiddling, harmony vocals, and occasional lead vocals. "I sincerely believe that Don Rich was as much a part of the Buck Owens records as was Buck Owens, says Owens, who has also claimed in the past that Rich's fatal motorcycle

father and son; the other was like brothers," Owens says, "In reference to this compilation, it's a fair and good and wonderful representation of who and what Don Rich was but still so far from being complete as to what he was. When I met Don he was 16 and I was 28," Owens continues. "He was with me for 16 years, and it was

just uncanny. I've always said, if

we played music together back in

there's such a thing as reincurnation

and I could read his. We were on the same wavelength. Losing him, all the thunder and lightning went out of my music. It's never been the same since-all one has to do is listen to tell." As Owens recalls, Rich was an exceptional fiddle player when they first met but knew "little or nothing

about guitar." Rich soon became more enamored of Owens' own estimable Telecaster guitarwork. and as the two toured the country together initially as a duo, he not only learned to play the Telly but superceded me completely," Owens says,

"I never saw anyone-before or after with his wonderful gifts,"

could absolutely, emphatically,

unequivocally tell you I never met

anyone who ever had a bad thing to

people immediately liked him

to truly step out as a front man.

recognized in the heartfelt testimo-

nials that we got from Merle Hag-

gard, Marty Stuart, Chris Hillman,

Pete Anderson, John Jorgenson, [fel-

low Basicarpol Jim Shaw and Ruck *

over the last seven years. "It's been

Telecaster playing to his fiddle play

1965 Buckgroos theme song "Buckgroo," which is "built around Don's

signature Telly riff," says Irwin.

Other key cuts include concert fa-

vorites that highlighted Rich, like "Orange Blossom Special," which features him on fiddle and, like

The anthology kicks off with the

to his vocalizing and writing

of its domestic releases.

Sundaged has been extensively and

adds Owens. "Maybe a guy like Vince Gill could play guitar

stamped with the unique Don Rich personality, whatever he's playing." Sundated will service or sing his parts, but play fiddle? And

"Country Pickin' " to country radio and college formats, "They've really embraced the Buck releases so far, says Irwin, who antici pates beneficial press response from the country, collectors', and fanzing also he had that perpetual smile. I publication sectors. There will prob ably be an online giveaway of some sort, he adds, and retailers will have a dedicated poster for the album and the label's simultaneously released

Buck Owens & His Buckturous

"There are instrumental cuts from

all the original Buckaroos albums

says Irwin. "But it really exposes the talents within his talent. If you focus

on his Telly and electric playing, you

realize how awesome his flat-picking

is. So we included some

acoustic flatpicking and

ing, but everything is

nylon string guitar-pla

which the set mainly draws from

say in 16 years about Don Rich. He was just one of those gifted guys, and commiete version of the classic "Buck Owens & The Buckarnos Live At The close Owens/Rich relationship, Carnegie Hall" album from 1966. notes Sundaged president Bob Irwin, "Sundazed's Buck reiseues in ger was "one of those friendships that eral have been so beautiful, and right happens so easily and naturally that now people are interested in and hun once it's forwed, it's hard to imagine gry for music from that ern in coun one without the other." Citing comtry music," says Laura Cantrell, who bosts the "Radio Thrift Shoo" week try music authority Rich Kienzle's ly program at East Orange, N.J., liner notes. Irwin adds that Rich's instrumental mastery and bandleadfree-form station WFMU and is hering sayyy allowed Owens the freedom self a Diesel Only recording artist *Don Rich in Ruck's mind was about "Don always preferred the role of ously his equal and counterpart in ummate backup musician and that era and sound, and this anthology offers a great reference point, in bandleader," says Irwin, "But he had an awesome talent, which is further

addition to great music." Rich's enduring legacy is reiterated by Owens and a more contempo rary protégé, Dwight Yoaksm. "Not a day goes by that somebody doesn't mention something about Don Rich." says Owens. "I average at least one respectfully reissuing Owens' catalog E-mail a week about him-and that's amazing. He still lives in the hearts of a lot of people."

Notes Youkam, whose debt to

wildly successful and helped break us into mainstream retail," says Irwin, Owens and Rich has been so readily whose primarily archival/ reissue label is distributed independently munifested in his music and the con worldwide, with Caroline East and tributions of his guitarist/ producer West and Bayside handling the bulk Pete Anderson, "Don Rich's harmony singing and guitar playing gave Buck 'We've always had a love affair Owens' music an artistic embrace that was inseparable from the Buckaroos with Buck's original albums, but we wanted to look deeper and always and Buck's recordings and live perwanted to do a Don Rich anthology, formances. His fingerprint will forevnotes Irwin. "Buck wanted it to be a er be a uniquely lasting one on the showcase for all of Don's talents. sound of country music. from his wonderful and influential

FOR THE RECORD Contrary to a story in the Oct. 28 issue of Billboard, Paul

Corbin, the newly named VP of writer/publisher relations at BMI, reports to Del Bryant BMI's senior VP of writer, publisher relations and perpublishes forming rights.

own musical life as well. "We had **England Embraces Brooks Affiliation** With 'Highways' Project On Capitol

accident essentially ended Owens

AFTER YEARS OF TRYING to stay out of the long shadow cast by Garth Brooks, Tyler England decid ed last year to embrace his affiliation with the country superstar through a professional collaboration. In the process, the two have rekindled their friendship, and England has rediscovered his own identity as an artist. England spent six years touring in the band of college buddy Brooks but stepped out on his own when he signed a solo deal with RCA Records. He recorded two albums for RCA-a 1995 self-titled set that yielded the No. 3 hit "Should've Asked Her Faster and the underrated 1996 follow-up "Two Ways To Fall," Now signed to Capitol, also home to Brooks. England is readying the release of his first album for the label, "High-

ways & Dance Halls." due Nov. 21. Brooks produced the set, which *Should've Asked Her-Faster" recorded as a duet with labelmate Steve Wariner After the RCA deal

ended, England moved his family back to Oklahoma but soon got a call from Brooks, "He gave me that speech-Hey buddy, I really feel like you haven't had your best shot yet, and if you still want a shot at this, I think I can probably help you," England recalls. Brooks connected England with Pat

Quigley, then president/CEO of Capitol's Nashville division, who quickly signed him. But, England says, "the best part of this whole deal is the fact that Garth produced it. That's not because Garth has produced so many successful things in his life-this is the first product he's gone out on a limb to produce himself. But the magic of me and Gurth is simply that he knows me from my youth. and be knew where I was coming from musically. As great as all the

producers I've worked with were in Nashville, they didn't have a chance to know me and sit around and let me just pick up a song and say, 'This is the kind of stuff I like. England is so pleased with the resulting album, he says, 'I told Garth that if this is the last thing I ever made, I would hold my head proud, because I can at least look at people and say, This is the guy I wanted

During his RCA deal. England had decided to distance himself from Brooks, "I felt like with all the notoriety I had gotten through the Garth years that the only way to defeat that syndrome of 'Well, he's only here because Garth held his hand' was to just step completely out of Garth's shadow. I could have opened every show Garth played. He offered it to me. England says he told Brooks, " 'People aren't going to respect me if the only thing they ever see is me standing somewhere near you. Eventually, England says, he discovered "it didn't matter, because whether [Garth] was in the shadows or not, people still expected that he was paying my way. Even fans would say, 'Is Garth paying for that bus for you?' ... I'm never going to get out of the shadow of the mountain of Garth, so there is just one other

alternative, and that's to get up on top of the mountain and shout down at everybody. I gue One really cool thing about this whole deal is that it reunited a friendship that we had just misplaced for four or five years," England adds. "After I

the road, I was on the road, and our paths just didn't cross at all." In the studio with by Phyllis Stark Brooks, England was nervous at first because

"I'd been besten down so much between my previous label and radio not playing what we put out that I didn't know what I had to bring to the table with Garth

anymore. This is the most successful guy in music right now, and he is putting it all on the line, in my mind, by producing my record. What if I totally let him down and I just suck? So there was a lot of pressure from that standpoint. But the magic of it all was once we started agreeing on songs. I realized that I wasn't going into a committee meeting with the record label, asking them what songs I could cut-it was just me and Garth England says he gave input into nearly every aspect

of the project from artwork to layout to choosing a video director. "That's something that never happened to me before. About the only thing I got to do before was write the thank-yous England is currently in the midst of a radio tour, visiting "three (stations) a day, five days a week, for six eeks" and counting.

"[With] that first record's success, things went so nooth for a while," England says. "Then I found out no matter how great your live show is going, if you don't have stuff on the radio, it's not going to last long So instead of touring, England has decided to "try to support it at radio first. With success at radio, that will lead to a much better tour. So that's the focus . . . I'm not one of those guys, being a daddy (to four children) (Continued on page 69)

BILLBOARD NOVEMBER 4, 2000

Billboard. TOP COUNTRY ALBUMS. STATES OF STATE

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		SOUNDTRACK @ CURS 78703-(11, 1017-10) COYOTE UGLY	1	43	35	32	27	VINCE GILL LET'S MAKE SURE WE KISS GOODIN
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BOB KINGSLEY



ON HIS 14TH CONSECUTIVE BILLBOARD AWARD FOR NETWORK/SYNDICATED PROGRAM OF THE YEAR:

COUNTRY 1987 - 2000

A very hearfiel THANK YOU to all the wonderful support we recove from the Country Music Industry,
out friends in Country Radio, our logal absertation and all the first who helped to achieve this incredible home.

Thanks from the entire ACC entil...Kristy Adam, Pat Colevil, Corey Englerth, Ken Halford, Renais Jean Hill, Mark Humphray, Angie Jenes,
Nan Kinajely, Barbara Lyon, Radion Radio, Elan Selectra, Robe Sindske, Pat Shildsk, Eham Studie, Mar Wilson, Bull Young and...

the producer/host of American Country Countdown...

BOB KINGSLEY







Billboard. HOT COUNTRY SINGLES

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	Œ	35	39	15	DW GONNA LOVE YOU ANYWAY	TRACE ADKINS	38	ramova single a	o ton ii valuble	e chart a			-Ceruett



The Air Force is celebrating the holidays with something special for you and your listeners—(4)

This free one-hour program features conversations with members of SHeDAISY plus songs from their new Christmas album *Brand New Yea*

The program is on CD and includes local avails. Licensed country music stations should receive a copy of *The Gift VII* by the first week in Decen otherwise, call (210) 652-3937 and we'll mail one to you.

bu Wade Jessen

ONE PIECE AT A TIME: After proclaiming to The Tennessean in an interview published Oct. 22 that he's now in better health than at any time during the past two years and that he was misdiagnosed with the debilitating Shy-Drager syndrome, Johany Cash makes his biggest splash of the SoundScan era on Top Country Albums and reaches his highest solo pinnacle on the chart in nearly 30 years. With more than 16,000 scans, "American III: Solitary Man" (American/Columbia) takes Hot Shot Debut honors at No. 11 on the country list and starts at No. 88

on The Billboard 200. "American Recordings" marked Cash's opening-week high-water mark of the last decade when it bowed at No. 29 with more than 8,000 units in the spring of 1994. Not since his 1973 set "Any Old Wind That Blows' rose to No. 5 has Cash taken a solo project to as lofty heights on Top Country Albuma, although two collaborative installments of the highly commercial "Highwaymen" sets—with Willie Nelson, Waylon Jennings, and Kris Kristofferson peaked at No. 1 and No. 4, respectively, in 1985 and 1990.

KENTUCKY-HOME-GROWN: Billy Ray Cyrus, whose runaway hit "Achy Breaky Heart" was touted as the smelling salts that awakened the long-stambering country dance-hall business in the early '90s, returns to Top Country Albums with "Southern Rain" (Monument), which scans more than 14,000 units to open at No. 13. It is Cyrus' biggest opening-week sum since "Storm In The Heartland" started with approximately 17,000 pieces in the

Nov. 26, 1994, Billboard. On Hot Country Singles & Tracks, "You Won't Be Lonely Now eyes Airpower status as it gains 144 detections and jumps 26-21. WQBE Charleston, W.Va., is the weekly sirplay leader with 38 plays, while KBEQ Kansas City, Mo., is the overall spin leader with 395 detections to date.

DEAD OR ALIVE? After George Strait and Alan Jackson's take won vocal event of the year at the Oct. 4 Country Music Assn. Awards, songwriters Larry Cordle and Larry Shell took song of the year honors for "Murder On Music Row" at the International Bluegrass Music Assn. Awards Oct. 19 (Billboard, Oct. 28). This issue, Tim McGraw offers a far less blant but nonetheless opposing viewpoint on the evolution of country music (among other things) with "Things Change," which charts at No. 63 on Hot Country Singles & Tracks. Eleven of our 154 monitored stations are airing the sudio portion of McGraw's Oct. 4 performance on the Coun-Music Assn. Awards show. Label sources at Curb say the song will not appear on McGraw's best-of set, which hits retail docks Nov. 21, but will be included on a set of new McGraw songs slated for a first-quarter 2001 release.

Trade Show Examines **How To Expand Audience** And Reach Of Bluegrass

BY VERNELL HACKETT LOUISVILLE, KY .- The International Bluegrass Music Asan's (IBMA) Trade Show 2000, held here Oct. 16-22, was geared toward growing bluegrass outside of its current realm and introducing it to larger sudiences through the use of modern

keting tools One of the newest topics at IBMA was discussed on the panel "What Is SoundSean And How Can It Impact Your Career?," moderated by Ken Irwin, head of Rounder Records. Panelists included Trudy Lartz, VP of sales and marketing for Sound Scan, and Tracy Waksler, director of national sales for Rounder. The discussion focused on why the bluegrass industry should be a part of the SoundScan process. "One of the rea-sons SoundScan is so important is we need to provide accurate information

to retail on how large bluegrass music really is," said Irwin. Waksler said that before Sound-Scan, sales were pure guesswork "Now we have hardcore data, and we can see what records are meaningful in what markets. If a genre doesn't report to SoundScan, the stores can't make accurate buying decisions One reason it has been hard for

bluegrass labels and artists to report to SoundScan is that much of the product is sold at festivals and club dates. But Lartz said SoundScan has a system in place to accurately report these sales. Artists who sell product at festival vermes can fill out a form provided by SoundScan, have it verified by the festival promoter, and fax it to SoundSoan to record those sales. The only requirement is that CDs

and cassettes must be bar-coded. "Right now bluegrass is nonexistent in our system," said Lartz. "From what I understand, bluegrass is growing, and if it is selling 1,000-plus at a festival, then that could be a signifieart number to show up in the charts." Bluegrass has seen a slow, steady growth over the past years. The December release of the Coen Brothers (Continued on next page)

COUNTRY SINGLES A-7 PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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Billboard. Ton Country Singles Sales.

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2	2	2	10	CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU CURE	22136 LEANN RIMES
(3)	6	-	2	OKLAHONA (PIC PISGSSON)	BILLY GILMAN
(4)	4	5	13	REST OF INTENTIONS COLUMNA PHONSOW	TRAVIS TRITT
5	3	3	14	I NEED YOU SPARKOW SEEKS CAPITOLICIAN	LEANN RIMES
6	5	4	26	ONE VOICE (PIC 75396/SON)	BILLY GILMAN
7	7	6	7	MY CELLMATE THINKS I'M SEXT HOWHOLT THINSON	CLEDUS T JUCO
8	8	7	20	THAT'S THE WAY CURE 73106	JO DEE MESSINA
9	9	8	16	YOU WON'T BE LONELY NOW HOMINGHT 799405097	BILLY RAY CYRUS
(11)	14	-	2	ALL NIGHT LONG COLUMBIA 7951550MF	MONTGOMERY GENTRY
11	10	9	38	BREATHE ● NAMER BROS. 16884N/FR	FAITH HILL
12	11	10	6	MY LOVE GOES ON AND ON WICH SHIET	CHRIS CAGLE
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NOVEMBER 4, 2000

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7	3	SO WHAT DIC 7900250W
1	176	HOW DO I LIVE ▲* 0.049 73022
	2	NOBODY'S GOT IT ALL \$70 7948350W
1	58	ROCKY TOP '96 DODGA 255274/MCA NASHVILLE
1	12	NOW THAT'S ANESCARE IN KIRKING BILL ENGIALL
1	37	BLUE MOON/DON'T MAKE ME BEG CURE X
1	35	GOODBYE EARL @ HONJMENT 7335250AY
1	21	IF YOU CAN INC THUSSON
1	77	SHE AIN'T THE GIRL FOR YOU DIG 7508050
1	11	DOWERS ON THE WALL MINISTERS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES

REPORTS COLLECTED, COMPILED, AND PROVIDED BY

Di Meola Shows 'Passion' For Tango

Di Meola initially made a name for himself by crafting hyper-speed guitar solos within intensely chalenging compositions, but his muse has frequently embraced a vast array of globally influenced textures and rbythms.





For "The Grande Passion" Telare, Oct. 24), the guitarist and lush backing for the quitarist's often his World Sinfonia ensemble (whose core is made up of percussignists Gumbi Ortiz and Gilad. acoustic guitarist Hernan Romero and pianist Mario Parmisano) inter-



melodies and softly danceable rhythms, "The Grande Passion" continues the dense textures found on the guitarist's 1998 release, "The Infinite Desire." Unlike that album, which found Di Meola and key hoardist Rachet Z sugmenting the music with highly imaginative sound samples, "The Grande Passion's" rich orchestrations are created courtesy of members of the

Toronto Symphony, creating a

contemplative acoustic excursions. "The melodies and emotions found in Piazzolla's music really communicate to the listener, and that is something I sought to eap-ture," says Di Meola, who met the tango master while on tour in Japan in 1985. "There is a roman tieism in this music that I find more appealing than the music I made in past decades, which was more cerebral."

A charter member of the '70s fusion movement, Di Meola notes that Piazzolia was "a great fan" of jazz fusion and a champion of individual expression. "He was eager to hear me perform his music, because he had heard enough versions of people playing his songs note for note and wanted to hear me take the songs in my own directions." While Di Meola's acoustic guitar rovides the main voice of "The Grande Passion," his electric playspanning the years 1975 throu 1982, drawing from classic albur such as "Elegant Gypsy" (1977) as "Electric Rendezvous" (1985 Included are four unreleas tracks: two from a live 1978 rad broadcast from North Hempstea N.Y., and two from a 1982 perfe mance in Holland that marked ti first time Di Mcola played wi drammer Simon Phillips.

AND: For anyone who has w nessed septuagenarian and octog narian jazz musicians who seem be at the peak of their instrume tal prowess, there is Conn Evingson's "Some Cats Know (Minnehaha Music), which finds ti vocalist joined by a who's who jazz legends, including Ray Brow Von Freeman, Jack McDuff, D.

Severinsen, Toots Thieleman and the late Al Grey. The distinctly younger Evingson composed the lyrics for a vocal take on Charlie Parker and Dizzy Gillespie's "Anthropology," written to Sheila Jordan's scat solo on the song from her 1990 release

Lost And Found" (Muse), in praise of Jordan's abilities. Previously available only at Evingson's live shows, "Some Cats Know" has been picked up by Allegro distribution for release Nov. 7

TOP REGGAE ALBUMS.

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ing is the focus of the double-disc "Anthology" (Legacy/Columbia, TRADE SHOW EXAMINES HOW TO EXPAND AUDIENCE AND REACH OF BLUEGRASS

(Continued from preceding page) film "O Brother, Where Art Thou" Touchstone Pictures/Universal Pictures) is being cited as "potentially the best tool in recent years' to expose the general public to the music because the soundtrack on Mercury Records' Nashville division is predominantly bluegrass (Billboard, Oct. 21), "We haven't had a recent major movie that featured bluegrass, like 'Deliverance' or 'Bonnie And Clyde,' " Irwin said. "I remember when 'The Big Easy' came out, [Rounder] couldn't keep our Cajun music albums on the

shelves, 'O Brother' may be what we need to give bluegrass music an exponential jump. When asked about the effect the

annual IBMA awards show has on an artist, Dan Hayes, executive director of the IBMA, said it doesn't necessarily create an instant response in album sales. "But retail may be more apt to put an artist on the shelf from the exposure an artist may then receive in print and radio," he said One reason the bluegrass awards don't have an immediate impact is they are not televised and informa-

ately in front of bluegrass fans Bluegrass has, in recent year attracted a younger fol brought about in part by gre

Phish and Leftover Salme have roots in the genre. Day of the Wyatt, Tarrant & Co. firm in Nashville said he was aged by the number of yours at the trade show, "Or went to bed at six and there we four groups of eight to 10 young pe ple, all under 20, jamming in t halls," said Crow, who is also one the organizers of the Leadersh Bluegrass organization. Another indication of bluegra

music's growth is the support fro within the industry. BMI and ASC/ have been sponsors of events at t IBMA trade show in recent year "ASCAP has some great writers Tim O'Brien, Darrell Scott, Chi Jones, and Ricky Skaggs," said D Keen, the performing right organic tion's assistant VP. "When I came ASCAP six years ago I realized v needed to become more involved bluegrass music, and I felt that was

need I could belp fill because I'm haze fan, Since then I've seen Ame ican music lovers embrace the mu because of its honesty and truth Marty Stuart, who bosted t IBMA awards show, started plays bluegrass as a teenager. "It is si cere, honest, a real heart and so music. I consider myself one of its

Classical KEEPING SCORE



by Bradley Bambarger

CARRYING ON: As with much in the classical music business in the past decade, the role of the A&R repertoire exocutive has undergone titanic changes. And, particularly at the major-label level, no position carries with it such a dual daily burden of changing with the

times while living up to the past.

More than most, the A&R of EMI Classics seems to have struck a balance between a difficult new Zeitgeist and the traditional values that enhanced the company to create a catalog that is one of the worders of 20th-overtury creative schewement. The blad may step just to the crossover pile with increasing regularity, but it also issues wonderful recordings of every stripe—dies that stand with anything in that great catalog—on a regularity has the past of the past is and by all reports, EMI Classes had a very

respectable fiscal year last term.
"We saw the wall corning perhaps a bit earlier than
some," says Peter Alward, EMI Classics' senior VP
of A&R. "So although we may have struck a glancing
blow and suffered a bit of a dent, we don't hit the wall
fall-on. We began changing the way we do business as

long as a decade ago."

As EMI's worldwide head of classical A&R, Alward can be credited with leading that astute shift. He over-

sees a department that includes three staff producers—John Fraser (director of the label's Tbebut' series, as well as working with Paul McCartney and tenor Ian Bostridge, among others), Stephen Johns (who helms Simon Rattle's records), and David Groves (who daties include the recording of poratic super-oughe Roberto operatic super-oughe Roberto



Alagna and Angela Gheorightu, as well as Nigel Kennedy)—asmething that is rure among majors now. "Artists should see the same face through the giase when they make records," Alward says. "Getting the

right sound does have a human element

The 50-year-old Alward was born in London, studying piano before joining EMI in 1970, drawn to the august tradition pioneered by the likes of producer Walter Legge. He worked his way up the ranks "from the bottom. eventually being thrown in the deep end as an artist-relations troubleshooter, based in Germany. "But I suppose my career really began when I met Herbert von Karajan in Berlin and became his listson with the label," Alward recalls. "He had a monstrong reputation, but much of that was a front for his shyness. Behind the façade was a great desire to pass on all he knew to the next generation. Observing him at work was quite an education, and not only musically. His instrument wasn't just the orchestra but the industry-which he played like a virtuoso."

Beyond Alward's cosmopolitan charm and obvious enthusiasm for great music (listening to late Beethoven string quartets if given a spare moment), he has a resolutely bright, can-do disposition. Alward has even egun to appreciate the numbers game. Taking his wish list of planned recordings to the individual markets for sales projections, he then whittles down his list based on the cost/vield assessments, "At first," he says, "I resented having to explain to financial eggheads why I would want to record pertain pieces of music, but now it seems like second nature. And it is good to have people in the process who can act more dispassionately regarding music. What is encouraging is that the accountants see the value of the catalog and that our w recordings provide its future." The key aspect of EMI's transformation has been attitudinal, Airward says. "We're no longer an old boys' club, smoking riginar to our leather chairs and making decisions in ivery tower fashian. Today, an A&B man ignores the needs of the marketing department at his peril; if I make a recent that Theo Lapp and his team cart well, then I am—we ar—in trouble But I'm glad accury weight. Even when we still hadn't descret the filecarry weight. Even when we still hadn't descret the fileda hardle a few years ago; EMC I clossics precidently. Richard I system of the recent in the control of the conlaint of the control of the con-

EMIA densite reduction in the number of recordings it makes in "definition" a case of lens is more," Alward insiste. "A 16 of records were made in the boom years insiste a "A 16 of records were made in the boom years made are more consortated now. SRI I have the despendent of the properties of the productor like Maries Annons, and also the to make records the Prant Webser-Mest in place me that we can offer him a contract. I would also the to make records the Prant Webser-Mest also the product of the productor in the product of the product o

Beogneting mach highly delatable reasoure peoples as EMI Clossied' reveal Scorphous Meetin Philharmonia album, Alward says good naturedly, "Five to Dynams agal, volume's horse pool naturedly, "Five to Dynams agal, volume's recordings, but now I find it can be aumous which in the opponing of the control of

EMIX two-decade-these partnership with Rattic who was quoted as ealing the Scorpines project with his imministed orchestra" in horrible iden" has flouribled with a process of give-and-take. People are hardly lineing up for new Besthowen cycles these days, but Rattle will record the symphonies live with the Velman Fhilharmonic in 2000. Other hig dicket projects are in the works, but Rattle is waff as often industred on the works, but Rattle is waff as often industred on the seven but the works of the state works, but the seven has been proposed to the proposed projects as the proposed projects and the seven has been proposed to the seven has been proposed to the seven has been proposed to the decrease of the seven has been proposed to the seven has been proposed to

The artists in which EMI invents are deviously more thus just stering muscions—they have versatility and "an added value that perhaps you can call charisms." Alward says. "And artists also have to be willing to play the promotion gazns. I think I see a bealthy tread in that way with the younger generation, where artists, munagers, and the record company see themselves less as adversaries, more as partners.

In the coming years, Alward hopes to compare IEMI's long-term signing of the composery/sinairs. Thomas Adès with Decos's farmosity risky tab large-ty rewarding contract with Beleasina Britten, Adès has a new solo piano albam out in the U.K. and pairs with Bestricing next year for a slamble at latent with his own Farso Quartet also in the works. Bestricing will have a disc out early next year frost latting "Six Arabis" Songs, "the breathraiding 55s minute song cycle penned for him by Ham Werner Henze.

EMI is counting on Gheorghiu, Alsgna, and conduc tor Antonio Pappano to develop into the premier 21stcentury opera team. A Massenet "Manon" is just out from the trio, and a "Tosca" film soundtrack is coming. Another headline-grabbing EMI artist, Kennedy, has a ravishing new Bach violin concertos disc with the Berlin Philharmonic (due in January in the U.S.). If the stars align, there will be a new set of Lisert concertos from the world's greatest planist, Martha Argerich. And in a project close to Alward's heart. Welser-Most will record Korngold's opera "Die Ted Stadt" in Zurich. An admirer of such stalwart indies as Hyperion. Alward is distressed to see some of his eminent major. label counterparts pulling back from classics. "There's less justification than they imagine," he says. "We're carrying on, and to tell you the truth, I like my job better than ever. People think the boom times were so great, but really they were boring."

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has never been an option."

SISTER POWER: Veteran Dallas-based promoter Al Wash has scored another win with his Sisters in the Spirit tour, festuring Angella Christie, Shirley Cae-

sar, Yolanda Adams, and Mary Mary. The 42-city tour kicked off Sept. 26 with a rejuction Wash just hoping to break even. It has since become the second-most successful gospel tour he's had. "Initially," Wash says, "it was going to be 32 shows,

and we were undecided about even coming to the West. Coast, I didn't know and wasn't convinced it was going to work, because it was all women, and women didn't want to see women. At least, that's what they say in the entertainment industry-secular included. But this tour has proved them wrong in a big way. The audience is 60% women, and I would say that it has gotten a little younger with the popularity of Mary Mary and Yokanda Adams. We added dates because of the demand in markets like [Washington] D.C., New York City, and Chicago. We really could add another 30-40 shows, but by me wanting to make it an annual event, I'd rather turn people away in anticipation of next year." The three-hour show, hosted by BET host Bobby Jones,

winds down Nov. 26 on the West Coast. Wash says, "Gospel audiences are beginning to see what a gospel tour is now, I believe they understand better the concept of us giving them a show and are willing to pay more for tickets. Our average ticket price for the Tour of Life was \$23. The average ticket price for this show was \$32."

BRIEFLY: Contrary to public reports, Born Again Records president Barnett Williams says that his label has not gone out of business. "When Platinum filed bank runtey, it hurt us tremendously, and we have downsized. But at the moment we're just regrouping in order to come back strong in January." The Los Angeles-based label-known for its success with artists like comedian Broderick Rice-hopes to do that with the January release of "Born Again Love Songs" from Kim Yvette.



bu Lisa Collins

THE SHOW-STOPPER: The Big Apple provided the backdrop as Gospo Centric Records presented some of its hottest new acts-One Nation Crew (INC), Dru Hill defector Woody Green, and Natalie Wilson & the S.O.P. Chorale-during a showcase at Club New York. Shirley Caesar, Angélla Christie, Kirk Franklin, Darkchild Productions due Rodney and Fred Jerkins. Mary Mary, and R&B swooner Joe joined in for a staretudded finele

But despite the star power, it was 29-year-old Wilson who proved to be the main attraction. Taking to the stage like a powerful yet poised cyclone with her riveting S.O.P. (Sounds Of Pruise) Chorsle-which performed in flawless vocal symmetry-Wilson was electrifying, bringing the house down with selections from the Gosp Centric debut release "Girl Director," due Tuesday (31). Wilson says, "I don't hold back as far as my artistry or performance. I just 'let go' onstage, and I like to make

the audience feel a part of the whole performance. There is a growing buzz surrounding Wilson and the talented 30 member chorale, formed in 1992. The lead single, "Act Like You Know," is in solid rotation on ospel radio, and a video is currently airing on BET. Produced by her husband, Joe "Flip" Wilson, a soughtafter session instrumentalist, the album features quest

vocals by Faith Evans on the powerful belled "Crown, "Women have had a great amount of success directing church choirs but not stepping out there on the gospel recording scene," Wilson notes. "I've always wanted to do above and beyond. Settling for any less

asked us some questions



by Deborah Evans Price

AN IMPRESSIVE DEBUT: When Third Day's Mac Powell gets excited about a new band, you know it's got to be good. Several months ago, Powell told Higher Ground about a new group out of Texas he was producing called forty days. One listen to the Benson Records debut "Everyday" demonstrates why Powell wanted to work with this talented outfit. During a recent visit to Billboard's Nashville office, the band members performed an acoustic set that impressed the conference-room crowd with their beautifully written songs, terrific voices (especially the vocal interplay between twins Joel and Mark Warren), and warm, friendly personalities.

Comprising Brian Barth, Drue Phillips, Chris Fos-ter, and the Warren twins, the band had already been busy performing more than 100 dates a year before signing its deal with Benson, "We met Mac in March of 1999 out in Denton, Texas," says Mark Warren. "Third Day was playing that night, and our band was playing that day during the conference. He heard a song or two and

Powell went home with some of the band's independently recorded music and soon after called to say he'd like to work with them. (The forty days project marks his first outside production effort.) The group traveled to Atlanta to go in the studio with Powell, and when the labels in Nashville heard the results, the band started

Before they could go in the studio to complete their debut project, the band witnessed firsthand one of the horrors the rest of us just heard about on the news.

They were onstage leading worship at Wedgewood Baptist Church in Fort Worth, Texas, when a gunman entered, killing eight people, including himself.
"It's been tough," says Warren. "We didn't stop
playing—only for a few days—just because we thought it was going to help us in our healing just to get back out there. Everybody in that room [was] given a testimony, a story that we needed to tell peo-

ple about what we'd seen. We knew God was there.



The day of the shoot ing, Wedgewood Baptist was having a See You at the Pole rally, where young people meet at the lagpole to pray. The band had developed an enthusiastic following in the area, and many of the

kids at Wedgewood Baptist that day had come to see "It was tough for us because a lot of the kids who saw us at camo brought their friends to see us." says Warren. "One of the girls that died brought a lot of her friends . . . It was tough for us to know that some kids were there and died because they came to see us. If you

think about that all day, it will really mess you up. The band, which is booked by David Breen and managed by Hngh Robertson, went back to the church on the anniversary for this year's rally. "We sang praise songs and made it more about worship-ping God than than talking about the shooting over and over," save Warren. (Continued on page 73)

Top Gospel Albums.

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18	15	52	YOLANDA ADAMS YERRY 43044 THE BE	ST OF YOLANDA AD	AME
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40 RE-ENTRY TARRALYN RAMSEY VERTY 43118

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GREAT WOMEN OF GOSPEL VOLUME II

WE GOT NEXT

Songwriters & Publishers



Warner/Chappell chairman/DEO: Weis berg; and Jeff Conroy, Warner? Chappell director of production

er(natural) Sales. Writer Rob Thomas, second from right, calabrates 13 million in U.S. sales of Santana's "Supernatural" siburn with EMI Music Publishing staff. Thomas is co-writer of the album's No. 1 hit "Smooth." Also shown, from left, are Evan Lamberg, executive VP, creative/North America; Bob Flax, executive VP; Rob Thomas' wife, Marisol Maldonado Thomas: and Martin Bandler, chairman/CEO.



Radio Execs Hear Him Live. BM's media licensing execu twes attended the recent Technissee Assn. of Benariossters annual convention in Nashville, where singer/songwriter John Berry performed during a BMI-sponeored opening reception. own, from left, are BMI's Mark Barron; John F. Garziglia. attorney at Pepper & Corazzini; Bud Walters of the Cronwell oup: Berry: Federal Communications Commissioner Harold



SESAC's sonowriter of the year, is shown celebrating the award, his fourth, at Nashville's Valentino restaurant. He shared the award with co-winner Peter Forler of the News boys, who was unable to attend the ewards ceres Shown, from left, are Pat Rogers, SESAC's senior VP of writer/publisher relations; Rebecca Brown, SESAC's asso crate VP; and Bill Velez, SESAC's president/COO.

Report, a GRP Reports artist signed to Warner/Chappell Music, performed an impromptu concert at the publisher's Los Angeles office recently, joined by surprise guest Tim Weisberg, a Fahren heit Records artist, Benoit played selectrons from his most recent album "Here's To You, Charlie Brown." Show from left, are Brad Rosenberger, Warnen/Chappell VP of film/TV music; Arto Chan. Warner/Chappel director of contract administration; Benoit, Les Bider,



That No. 1 Smile. Canadian authors and publishers' group SOCAN recently presented Chantal Kreviscuk with No. 1 plaques for her sonos "Refore You." written with BMI member Jay Jayce and published by Neverwouldathot Music, and "Dear Life," written with her husband Raine Maids and pubished by Neverwouldathot Music and Sorry/ATV Music Publishing, Kreviazuk was presented the plaques at Sony Music offices in Toronto



who has written and produced for such acts as Luther Vandross, the Temptations, and Tool Braxton, has signed a publishing agreement with Los Angeles-based Windswen Holdings LLC in a deal that will bring artists signed to Ride out's production company into the Windswept orbit Shown sested, from left, are Rideout and Geoil Chambers Windswept's senior director of creative, urban music Standing are Evan Medow, Windswept's CEO, and Jonathan Stone, president of Windswept U.S.

HOT COUNTRY SHOLES & TRACKE THE LITTLE GIRL* Harley Allen * CoburriEMI, Ten Ten/EMI

Previo's Nonclassical Works Collected On Promotional CD THE POP SIDE OF PREVIN

Although he has written film. musical theater, and general pop and jazz sones André Previn's have been as a classical conductor and a writer of serious music pieces, including an opera version of "A Streetcar Named Desire." Some 400 of his nonclassical works, however, are housed in two

of his ASCAP companies, André Previn Music and Manderville Enterprises, and several other publishers; his own firms control about one-third of this output. As a way of stirring new interest in these compositions, the two-disc promo collection "The Popular

Songs Of André Previn" has been produced, with 47 songs or jazz instrumentals performed by a number of star performers, including

Previn himself er by veterun by Irv Lichtman publishing

Paul Tansen, GM of the Previn firms, and Ellyn Kusmin, New York-based assistant to Previn. the promo set's origins are described by Kusmin in the accompanying liner notes. "While organixing André's library of musical scores one day, we unearthed a box of dusty old lead sheets buried

in the bottom drawer of an old cabinet," he writes, "With this discovery began our five-year pursuit to identify and catalog the nearly 400 song titles we now know are attributable to André Previn before he wrote even his first classical compositions." In the notes, Previn himself says

of his pop song career, "The one area in which I have been occupied least is popular songwriting. I have had the remarkable good fortune of working with such collaborators as Johnny Mercer, Comden and Green, Alan Jay Lerner, and Dory Langdon [to whom Previn was once married), as well as the advantage of having quite a few great artists sing and play my

As noted by Previn, the only very recent ones"-written in 1999-are "Quiet Music" and Prelade To Goodbye," with lyrics by Alan and Marilyn Bergman, with Previn also saying that "the three of us will be working togeth-er again very soon." Meanwhile, both the recent collaborations are represented by Previn and singer Sandy Stewart in demo versions of the songs.

K-TEL/SPIRIT TIES: New York-based Spirit Music has concluded song catalog and master deals with K-tel International the multi-tiered murketer and distributor of entertainment product. The music publisher has made a global administration deal for K-

tal's publish. Words & Music ing companies (ASCAP). Over the Rainbow Music (ASCAP),

> Music (BMI) and Council Rock Music (BMI), which total about 1,500 copyrights, including chart songs from the '60s. The catalogs were previously administered by Universal Music

In another relationship, Spirit Music will exploit some 35,000 masters from the K-tel and Dominion labels, including original hit recordings by Frankie Avalon, Gene Chandler, Lee Dorsey, Betty Everett, Barbara Lewis, and Sam & Dave Both the K-tel song catalogs and master holdings will be subject to Spirit Music's ongoing attempts to place material in film, TV, and advertising situations, says Mark Fried, presi-

dent of Spirit Music. PRINT ON PRINT: The following are the best-selling folios from

Hal Leonard Corn 1. B.B. King & Eric Clapton, "Riding With The King. 2. "Doors Essential Guitar." 3. Creed, "Human Clay." 5, "Pat Metheny Songbook."

Pro Audio

A Touch Of Jazz Shines Through Creative Collaboration

of Oct. 7 confirmed, the spotlight is shining brightly on Philadelphia. The City of Brotherly Love, long a hothed of talent, is once again on a large-scale creative jag, with arts including the Roots, Kurupt, Eve, Major Figgas, and Philly's Most Wanted making waves. Perhaps the most defining characteristic of Philadelphia's sound is its unique blend of styles ranging from rsp. posnel, and R&B to dance, jazz, and

spoken word. In the becoment of a pondescript building in an industrial area downtown, a microcosm of the exploding Philly scene is found at A Touch of where Jeffrey Townes, aka DJ Jazzy Jeff, oversees a small, intense, and highly prolific group of talented young producer/engineers. Far from the high-end commercial studio business, where the emphasis is on four-star botel-style client service and state-of-the-state-ofthe-art equipment, A Touch of Jazz is housed in an unassuming group of rooms that are nonetheless furnished with ample vintage and modern recording gear. Far greater emphasis, however, is placed on a homey environment with plenty of musical instruments on handthere seems to be a Fender Rhodes electric piano in every room-to

supplement the sequencing and In fact, the principals of A Touch of Jazz aren't very interested in talking much about over at all. In between the jokes that come fast and furious when they are together in a room (and from which no one is spared) conversation always comes back to the baseline someone just recorded, the deep lyrics on a new track, or the reverence for Townes they all freely express. Though A Touch of Jazz has been high-profile in recent months, it's been a long time in the making.

Shepherd.

Hantins, Andre Harris, Darren "Limitless" Hensoo, and Kelth Pelzer have all been involved in the production company for more than five years; A Touch of Jazz has existed for 12. The genius of the company, however, lies not in the studios Townes built so much as in the environment he created, that microcosm of the free exchange of ideas and mingling of styles that have resulted in an explosion of new music for artists including Musiq, Darius Rocker, and Kenny

Perhaps, it is suggested, the maximum realization of this collabcration to date can be found in Jill Scott's debut album, "Who Is Jill Scott? Words And Sounds Vol. 1. The Philadelphia native's Hidden Beach release, promineotly fea tured on the Billboard Top R&B/ Hip-Hop Albums chart for the past 14 weeks, is emblematic of the Touch of Jazz work ethic: Everyone is featured in the writing, engiering, and production credits. Everybody brought something into the camp when they came in," Pelzer explains, "Vidal and Andre are drummers, so I may go to them if I need live drums or an ear for nerrussion. Darren and Ivan know records. Darren, Carvin, and Ivan rappers. Vidal, Andre, and I used

to work in choirs, so we know harmonies. There's guitar players, piano players. Everybody does everything. A similar project is the solo alboro by Rucker, vocalist of Hootle & the Blowfish. Originally contracted for one song, A Touch of Jazz produced

eight. No one, it seems, leaves the studio with just one. "I wish you could have been here says Townes, sitting at a Yamaha 02R digital mixer—the console of choice in most of the stu-



dies at A Touch of Jazz, "New peo ple that come down are like. Twe never seen anything like this in my

life!" You have someone writing a song, someone else will start playing drums, someone will grab the bass, and then it's 'Hey, let's cut this? And that's every night, just letting your creativity go! The cool thing is, it's all in-house people. I feel like the Jacksons! We have a great group, and we're all family That fast and free collaboration is evident when the group is together, from finishing one another's sentences to suggesting a lyric, melody, or chord change. The lack of egos enables more than a rich collaboration: The result is a friendly competition that, as in any partnership, surages all to strive further. "I don't think we've had anybody that came here that didn't get along

" says Henson, "It doesn't matter how many records you've sold: yee've got a good way of breaking the ice with people and making them comfortable "Once they get comfortable," adds Pelzer, "people feel more free and open to just go ahead and experiment. You could do something that may not work, but the only way you'll know is if you do it. Vidal cut something in a song-it's a weird sound, they were playing around, and it's one of the hottest things in the track."

"Without sounding corny, we try to make it sound as real as possi-ble," Barias continues. "We want to be able to look back in 19 years and be proud of what we did." Says Haggins, "We're just trying to take our stuff to another level. And when we get to that next level, we take it to another level. If he makes something hot, he's going to make something hotter, and that's going to make him do something

"It's easy for somebody to tell you something about your track and you to not take it personally Henson summarizes, "Everybody helps each other." The studio, says Townes, is large-

ly a result of the frustration he sometimes felt when, as an artist. he understood the sounds he wanted better than those he was paying to record them. By virtue of his early success (teaming with With Smith), he was able to create the environment in which he and his production team now operate "Mind you, this didn't just hap pen," he notes. "The way I built m

create our own opportunity and let it speak for itself. The feeling of people who feel comfortable That feeling, he stresses, comes from live musicians together in a room, and as much as he considers himself a product of sampling technology, he thinks it's vital to

employ both.
"The computer has made music selfish!" he says. "It's not about a collective group of people coming up with a sound. It's about one person with the help of machines. When I'm looking to sample, why do I go for James Brown! Why am I going for groove-oriented things, but not that anybody's doing today? What happened with music?" That cooclusion-that modero music suffers from the lack of inter-

action among individuals-was the

You don't have to have the mo elaborate studio in the world. Townes says. "It's not about what's better, it's about 'I have creativity in here, and I don't want to lose it Your environment means so much to what you make. A Touch of Jazz might not work in L.A. or Atlanta "My philosophy is very weird when it comes to business," he concludes. "There are people out there getting \$200,000 per song. I don't want that; I want the songs, I don't want to put myself in the position where I make \$150,000 for one song and bank on that one song. Yeah we may be able to get a lot more money for what we do, but isn't it more important to listen to Darius album and know we've got eight songs? We don't want singles-we

AUDIO TRACK

few tracks."

METROPOLIS DVD, a full-serv

ice DVD consulting, authoring, and mostering studio that is a joint venture of New York's Sterling Sound, London's Metropolis Studios, and David Anthony, has announced the appointment of Gerard Schmidt as executive producer to lead its international entertainment division. Schmidt has already overseen production of several international acts' DVD projects for Metropolis DVD, including Zazie's "Le Tour Des Anges" (Universal/Mercury); Westlife's "The Westlife Story"

(BMG Music U.K.); projects by Floreot Pagny (Universal/Mercury) and Axelle Red (Virgin); and six projects by Johnny Hallyday (Uni versal/Mercury). Schmidt has also coordinated the production of live backstage and onstage footage to be included as value-added options for these projects. At Clinton Recording, James

Taylor tracked his upcoming Columbia/Sony release with producer Russ Titelman and engineer Dave O'Donnell. The sessions were recorded to both 24-track analog and Pro Tools, reports Clinton booking manager Bill Foley.

er recent sessions at Clinton nclude the cast recording for "Jane Evre," with producer Mike Berniker and engineer Ed Rak. The ject was recorded to a Studer D827 digital 48-track recorder. At Cutting Room Studies, produceriengineer Mike Mangini remixed the Baha Men single "You All Dat." In addition, Mangini, with engineer Ken Lewis, remixed tracks for David Byrne's upcoming ing Act." produced by Wesley Salpes, Gordoo Mack engineered Sear Sound hosted tracking sessions for BMG artist David Mead with producer Adam Schlesinger and engineer John Holbrook. The sessions were recorded to Quante gy GP9 analog tape.

want an album that people can play

from beginning to end, not just a

Other recent sessions at Sear Sound include artist Freddie Cole, who recorded an upcoming Telarc release with producers Todd Barkan and Rob Friedrich, who also engineered Percussionist Lean Parker recorded for the Paradise Music and Entertsioment label. Joei Dorn produced, while Sear Sound engineer Todd Parker engineered on Studio A's vintage Neve console. A featured artist was pianist Jackie Terrason

GUITARIST Vassar Clements

recently tracked in Seventeen Grand Recording's Neve room, accompanied by such artists as Béla. Fleck and Sam Bush and members of the Nitty Gritty Dirt Band Hugh Moore produced, while Seventeen Grand co-owner Jake Niceiey and Chris Scherbak engineered. Niceley also worked on a 5.1 mix with engineers Brad Jones and Rob Eaton for artist Jill Sobule. Doily Parton and her longtime engineer, Gary Paczosa, worked on a song titled "When Love Is New" for the upcoming movie "Song-catcher." Steve Bnekingham produced. Star Nashville engineer David Thoener mixed an album in the Neve room for Korean non artist Lena Park. The producer was Ji Hoon Kang.

At Creative Recording, Q Records contemporary Christian trio Reign ing Merey worked on its debut (Continued on next page)

from left, are Phil Baron, director of A&R for Kid Rhino; Carter Armstrong, creative executive at Warner Bros. Pictures; Yuson Charles, marketing supervisor at Luaka Bop release Also at Cutting Room, Angle Warner Home Video; Kristopher Certer, soundtrack composer and producer; and ess was trial and error. We Stone tracked music for the upcoming HBO movie "Disappearsucked for a while. It's really just

Batman's Blues. Kenny Wayne Shepherd recorded a song for the animated

feature "Batman Beyond: Return Of The Joker," released Oct. 24 on VHS and

DVD from Warner Homs Video. Pictured at Cherokee Studios in Los Angeles.

AUDIO TRACK

(Continued from preceding page) album with producer Mick Lloyd. Lloyd and Joe Funderburk engineered, assisted by Paul Skaife.

AT ENCORE STUDIOS in Bur-

bank, James "Jimbo" Barton mixed the live "Tattoo The Earth" album for 1500 Records, featuring Nasbville Pussy, Slayer, Slipknot Mudvayne, Dig, Sevendust, and others. Patrick Thrasber handled

In Studio A, Neal Avron and art-

ist/producer Art Alexakis worked on the next Capitol release for Everclear. Lars Fox handled Pro

bols engineering At Oasis Mastering, engineer Eddy Schreyer recently mastered several projects, including the Offspring's "Conspiracy Of One," which was produced by Brendan O'Brien for Sony/Columbia. Schrever also mastered selected

tracks from the album in 5.1. Christina Agullera's Christmas album, "My Kind Of Christmas,"

Entertainment new act Dream. Grimaldi recently worked with MCA VP of A&R Jeff Redd on K-Cl & Jo Jo's new album, "Crazy," and also mastered the "Bedazzled" soundtrack for Restless Records, "Beatin' The Heat" by Dan Hicks & His Hot Lieks for Surfdog/Hollywood Records, and the new Charlie Wil-

produced by RCA VP of A&R Ron Fair, was also mastered by Schrey er, as was the "Blair Witch II: Book Of Shadows" soundtrack for Priority Records; an Immortal/Virgin milation album titled "Straight Up." a tribute to Lyan Straight of Snot, which includes performances by Fred Durst of Limp Bizkit, Jonathan Davis of Korn, Sere

Tankian of System Of A Down, and Lajon Witherspoon of Seven dnst; and an album for Bad Boy Also at Oasis, engineer Gene

son album for Major Hitz Records. Restless Records artist Warren G recently returned to Track Record Studios in North Hollywood to produce tracks for G-Funk/Restless act the 5 Footaz. Charles Nasser engineered. Atlantic artist Ray Jay was also at Track Record to work on his upcoming release with producer Devante and engineers Dave Young and Steve Ln. Bobby Kim ball, the original voice of Toto, also returned to Track Record's Neve room to track and mix a number of

songs for his upcoming solo album.

Pro Audio

with engineer Paul Erikson and producer John Zaika. OTHER LOCATIONS

PHILADELPHIA'S Indre Studios bosted Badd Ellison, Nathaniel "Crocket" Wilkie, and Robert Johnson this month. They spent a few weeks doing pre-production for performances to support Patti LaBelle's MCA release "When A Woman Loves" and also recorded overdube on a track for Shirley Caesar's album of duets for Myrrh Records. They also sampled studio manager/singer Nancy Falkow's es of her single "Call Me Gone. At Studio D, in Sausalito, Calif.

voice for LaBelle's live performanc-John Entwistle recorded the sole album by Mario Cioppolina (Huey Lewis & the News). Joel Jaffe engineered. Also at Studio D, Josh Joplin worked on a new album for Artemis Records. Jerry Harrison produced,

and Karl Derfler engineered. In nearby San Rafael, Calif., Derfler and Sammy Hagar mixed Hagar's upcoming Cabo Wabo/Beyond Music release, "Ten13," at

Laughing Tiger Studies In other news from Laughing Tiger, producer/songwriter Preston Glass and producer/engineer/ songwriter/Laughing Tiger owner Ari Rios have formed a creative partnership to produce and write for upcoming artists. The team has been working with vocalists

Seabron and LaToya London. Audio editor and mastering en gineer Dawn M. Frank, who has worked on recordings by such classical and jazz artists as Kathleen Battle, Yo-Yo Ma, Isaac Stern. and Wynton Marsalis, has joined Airshow Mastering, based in Boulder, Colo., and Springfield, Va. Her first project was the surroundsound Super Audio CD release "Dallas Christmas Gala," featuring

the Dallas Symphony Orcbestra. Frank came to Airshow after six ears at Sony Music Studios in New York, where she edited and mastered analog and digital recordings for Sony's classical department. Prior to Sony, she worked at Telarc as a digital audio editor. She has also remastered or edited projects for Leguey, Epic, and TVT Records. Frank will work at the company's Boulder facilities.

In San Francisco, Music Annex has announced the promotion of Tim DuFour to operations manager of its sudio post-production stu dios. DuFour began bis Music Annex career two years ago at the ompany's Menio Park, Calif., facil ity while studying audio engineering at San Francisco State University. He progressed to traffic manager and then production coordinator before transferring to the San Francisco location.

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Please send material for Audio Track to Christopher Walsh, proaudio editor, Billboard, 770 Broadway, New York, N.Y. 10003; fax: 646-654-4681; E-mail: cwalsh@ hillhoomi som



Ben Keith, Grundman, and Young. (Photo: David Goggin)

PRODUCTION CREDITS

CATEGORY		R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist! Producer (Lubel)	COME DN DVER BABY (ALL I WANT IS YOU) Christina Aguilera' Celebety Status R. Fair (RCA)	BAG LADY Erykah Bada/ E. Bado Tone The Backbone (Motawis)	THE LITTLE GIRL John Michael Mont- gomery B. Cannon J.M. Montgomery	MINDR(TY Green Day Green Day (Reprise)	MUSIC Madossa' Madossa (Maverick/Warner Bree.
RECORDING STUDIO(S) Engl- neer(s)	ROYALTONE (N. Hollywood) Michael C. Ross	PALMYRA (Dallas) Claris Bell	THE SOUND SHOP (Nashvile) Billy Shorill	STUDIO 580 (Dakland) Ken Allandyce	SARM WEST (London) Mark "Spike" Street
CONSOLE(S)/ DAW(S)	Neve ED78	Neve 8038	Trident Vector	SSL 4056G plus	SSL 9000J
RECORDER(S)	Sony 3348	Studer A800 MKIII	Sony 3348	Pro Tools	Pre Took/Sony 3348
MIX MEDIUM	GP-9	Quantingy 499	Guartegy 467	Pro Tools	BASF 931
MER DOWN STUDIO(S) Engineeris)	PMCF)QUE (Burbank, CA.) Dave Way	ELECTRIC LADY (New York) Yorn Scares	EMERALD (Nashville) Jan Cotton Sutch Carr	(Les Angeles) Jack Joseph Puig	DLYMPIC (London) Mark "Spike" Steet
CONSOLE(S)/ DAW(S)	SSL 9000J	SSL 9000J	Euphoeis System 5	Focusite	SSL 4000G
RECORDERIS)	Studer A820	Studer 800 MKB	Euphonix R1	ATR/102	Sany 4080 G Plus
MASTER MEDIUM	Quartegy 499	BASF 900	Hard Drive	BASF 911	Quantity GP-9
MASTERING Engineer	OASIS Eddy Schreyer	STERLING SOUND Chris Gehringer	GEDRGETDAN MASTERS Denty Parcell	STERLING SOUND Ted Jesses	METROPOLIS Tim Young
CDICASSETTE MANUFACTURER	BMG	UNI	WEA	WEA	WEA

BILLBOARD NOVEMBER 4, 2000

Hot Latin Tracks...

Sebastian Moves Beyond Ranchera

N A SINGLE YEAR, veteran traded rancherus for ballads and jaripeo (a redeo-like equestrian show and a Sebastian trademark) for a traditional concert stage. The move, says Sebastian-who recently was given the Lifetime Achievement Award at the Ritmo Latino Awards-was for personal and

"Last year I felt I was falling into

a rut as far as folk music is con-

corned," says Schastian, who is also

known as a balladeer. But after he

spent decades concentrating on

ranchera, he adds, "new genera-

tions outside of Mexico didn't know

my music. And frankly, I thought,

Twe been singing all my life, how

can they not remember me any-

In a reaction mode, Sebastian

went into the studio and recorded "Secreto De Amor" (Musart), a col-

lection of 10 original tracks that

has remained 26 weeks on The Bill-

board Latin 50. More than 500,000

copies have sold worldwide.

according to Sebastian's label,

which is looking to reach 1 million

copies by April. The set is No. 29



(dedicated to his 5-year-old son), and the upbeat "El Toro," whose tale of a fight with an angry bull is a metaphor for Sebastian's current fight with cancer. Health, in fact, is

'Last year I felt I was falling into a rut as far as folk

music is concerned'

what's forced Sebastian to abandon-for now-his trademark horseback riding. It also prompted some to speculate that his Lifetime Achievement Award was given out

"Someone asked me that, and all Album highlights are the lovely I have say is, 'Just look at the Bill-board lists.' " he says flatly, "I title track, the poignant "Julian"

I'll leave modesty aside for a second-I've worked hard for three cades and I deserve it." Sebastian is currently in the studie wrapping up bis next album which also veers toward pop ballads. Tentatively titled "Beson Peregrinos," it may feature a due with Amira Husein, one of Sebas-

tian's backup singers.

THE MAN CAN PLAY: Pianis Raul Di Blasio has joined the ranks of those few who actually sound better live than on disc. The Argentine pop pianist played a sold-out show at Miami Beach's Jackie Gleason Theater Oct. 21 where, unfettered by the con straints of the recording studio, he displayed his usual panache bol stered by impressive technica prowess. Playing a broad range o repertoire, Di Blasio was best when he told his band to leave the stage and, accompanied only by a percus sionist and occasional keyboard performed a medley of traditiona

Latin repertoire. (Continued on next page



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(Continued from preceding page)

Although Di Blasio's playing tends to be arpeggio-heavy, be doesn't use that as a crutch; he has dynamic nuances, chops, and a flair for invention. Next time, it'd be nice to see him with a full string orches tra (instead of synth string parts) and a bigger grand piano.

CHARTS AND RETAIL NOTAS: Sales of Christina Aguilera's Spanish-language album. Mi Reflejo," continue to soar, with approximately 700,000 units sold to date in the U.S. and Latin America, according to Rodolfo Lopez Negrete,

BMG's VP for the Latin region. "The Christmas campaign is soing to be launched in the latter part of next month, along with the Christmas album," adds Negrete. So there will be an additional boost for the Christmas season." Aguilera's holiday offering will include at

least one Spanish track. On Hot Latin Tracks, Oscar De La Hoya's version of "Run To Me" ("Ven A Mi") dropped from No. 1 to No. 7 this issue. An appearance on "The Tonight Show With Jay Leno" Wednesday (1) may boost its status. Meanwhile, Son By Four regains its bullet status for "A Puro Dolor," even though it has been on the chart. more than 20 weeks, thanks to a significant sudience gain that brought it back up to No. 2 from No. 6. The DVD version of Luis

Miguel's concert video "Vivo" is, according to Warner Vision in London, the second Spanish-language DVD video made for Latin Ameri ca (the first was Mana's "MTV Unplugged") and the first Sosnish-Isnguage video to be released outside of Spain and Latin America.



"Vivo" will be released Monday (30) simultaneously in Europe, the U.S. and South America on video and

LOS ANGELES-based María Fatal, one of the most popular rock en esposiol bands in the U.S., has Jordan.

formed MoFo Records, its own record company, and will finally release its third album on Nov. 23. The recording was shelved when the band parted company with the now-defunct Aztlan Records, and after unsuccessful shopping, the group decided to remain independent. The album was produced and remastered by guitarist Ernesto Ramirez, who also produced debut albums from Hijos Del Soi (whose second outing will be released by Fonovisa) and Pastilla (the first U.S.-based rock en español band to

GARCIA WOOS IN HOLLY-WOOD: Also on the rock on español front. Argentine singer/songwriter Erica García, who is recording her

sign with a major).

third album (and first for Surco) under the production of Gustavo Santaolalla, played a stirring, unannounced gig Oct. 21 at the Cat Club in West Hollywood. She was backed by drummer Victor Indriz zo and bassist Justin Meldal Johnsen (regulars from Beck's band).

In the predominantly Englishspeaking audience at the Cat was producer Daniel Lanois-who precoded García with a rare performance on electric guitar, with Indriz-20 on drums-and Beck himself. García's first visit to the U.S. was in April, at which time she played

only with her guitar and sometimes a keyboard player. Tommy Jordan (singer for Geggy Tah) happened to be at one of those first shows and invited her to sing on Tah's next album. "She's in the same league as PJ Harvey and Patti Smith," says

Wing DING FOR A GOOD CAUSE: Epic 550/Crescent Moon Records has released a compilation album featuring past and present acts who've performed at WHYI (Y-100) Miami's annual Wing Ding in South Florida. The bash and pro ceeds from the disc-which includes Mandy Moore, Baha Men, Gloria Estefan, and Blessed Union Of Souls-will go to Here's Help, the organization founded by Y-100 morning personality Footy to fight

This edition of the Wing Ding also featured a contest sponsore by Crescent Moon where participants could submit demos, with the winner getting a recording deal with the label, according to Estefan Enterprises spokesman Jorge Plesencia.

A SPICY GOLD RECORD: Three weeks after hitting stores, "Marca Chancho," a new album by Chilean rock group Chancho En Piedra, reached gold status in that country (15.000 units sold), becoming the fastest-selling of the four albums released by the band.

The gold record was given to Chancho En Piedra by Sony Chile GM Eduardo Weise, in front of a crowd of 10,000 during the live debut of "Marca Chancho" at Esta. dio Nacional's velodrome in Santia go, Chile. There, on Oct. 22, the four-piece group played a concert enhanced by sections of winds and percussion, with a multimedia theatrical show that included refer-

ences to local and pop culture. Formed in 1994, Chancho En Piedra plays a Red Hot Chill Peppers-influenced mix of funk mus disco, and punk rock. In Chili Peppers fashion, the group is named after a spicy, typically Chilean sauce made of tomatoes, chile, garlic, onions, and basil.

Enrique Lopetequi in Los Angeles and Sergio Fortuno in Chile con tributed to this report. Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com

Artists & Music | HEBillboard Latin 50

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International

Industry Awaits Digital Guidelines

Election Sidelines Online Copyright Legislation In Canada ley announced that the Canadian such downloading isn't as clear-cut a

BY LARRY LOBLANC TORONTO-Canadian Prime Min-

ister Jean Chritien's call Oct. 22 for a federal election next month has sidelined his government's longanticipated new digital guidelines.

A "white paper" proposal had been scheduled to be released in October detailing the government's digital agenda. It was to deal with a variety of matters, including commerce issues Internet service provider (ISP) liability, technologi-



to the cabinet. However, the impending election has now souttled this process.

"We're spending billions on Ecommerce strategies, and the government hasn't updated the Copy right Act to protect us," says Bris Robertson, president of the Canadian Recording Industry Assn. (CRIA), "Bureaucrats have been dragging their asses on this matter. In the meantime, the barn door is wide open."

"The Canadian government certainly hasn't been on top of copyright issues," agrees Michael McCarty, president of EMI Music Publishing Canada. "Still, it's hard to fault them for falling behind when our own industry doesn't know how to deal with Napster and

Toronto-based consumer technology writer Frank Lenk, suther of "Music Online," calls digital strategies in Canada to date "all stopgaps." He says, "It's been, 'Let's deal with the immediate problem, but let's not raise any of the fundamental issues.' However, the big [Internet] issues will be decided first in the

other services

The Canadian government's delay in enacting the two World Intellectual Property Organization (WIPO) treaties has left the domestic record industry weakened on the digital frontier and without a broad right of reproduction while it tries to come to grips with such key issues as incressed online retailing, legal and illegal downloading of music, technological protections, and rights

Aire" (The Bared Soul). ement information. In December 1997, Minister of Canadian Heritage Sheila Copps and Minister of Industry John Manwhere he will also perform.

government was committed to signing and ratifying the two WIPO treaties, which would bring Canada. in line with other WIPO trading partners. While the treaties were signed in 1997, they have yet to be ratified. Two months ago, 26 Canadian cul-

tural organizations formed the Copyright Coalition in order to increase pressure on the Canadian government on this issue. Among the music industry interests, other than the CRIA, represented in the coalition are the Canadian Independent Record Producers Assn., the Canadian Musical Reproduction Rights Agency (CMRRA), the Canadian Country Music Asen, the Recording Artists Assn. of Canada, and SOCAN, the country's only performing right organization.

The two treaties, the Performances and Phonogram Treaty and the Copyright Treaty, deal with copyright protection in the digital age and with intellectual property protection for performers and phonogram producers Despite Canada's Copyright Act not being updated, several Canadi an industry sources contend that basic copyright principles are nev-ertheless in effect and that copyright

owners can vigorously enforce their rights.
The Copyright Act does cover digital downloads as a means of distribution," notes entertainment lawyer Susan Abramovitch of Stohn Henderson in Toronto, "It would be hard to make the argument that [download] is not a reproduction. So we have the tools to go after the Napsters and others who are offering music for free or those [sites] pirating music and offering it for free. It's a question of how many you go after and how expensive is it to go after all of them."

Lenk, however, maintains that

violation in Canada as it is in the U.S. "One of the key differences Detween the U.S. and Canadal is that home taning in Canada is, in fact, legal, whereas in the U.S. [labels] promise not to prosecute," "So far, there hasn't been much of a presence of downloadable music in

Canada except for people using their own property," notes David Basskin, president of the CMRRA. "If they don't have a license, they are infringers."

Robertson agrees, saying, "We're getting a better handle on controlling (illegal downloads). But also, with all of the major companies now coming online [with downloads], that activity is going to be diluted. People are going to want to be able to (Continued on page 66)



26th arount Gold Barlon Awards, held Oct. 11 in London, honored a string of musibusiness veterans for their services to the U.K. inclustry. This year's winners were

vocalists Engelbert Humperdinck and Shakin' Stevens, producer Glyn Johns, BBC Radio veteran Doreen Davies, drummer Clem Cattini, singer/actress Berbara Wind sor, songwriter Graham Gouldman, jazz bandleader Terry Lightfoot, broadcaster Alan Keith, publisher Tony Peters, and composers Max Harris and Denis King. Shown standing, from left, are BACS main board members Barry Mason, Brian Hodgeon, and Brian Willey; shown seated are Windsor and Humperdinck

Universal Launches Def Jam Japan Label Imprint Will Release Both Domestic & International R&B/Hip-Hop Acts

BY STEVE McCLURE TOKYO-Is the world ready for a

Japanese Eminem? Finding that kind of home-grown talent is a top priority for Universal Music K.K.'s newly established Def Jam Japan label, the first raphip-hop speciality imprint launched by a major Japanese record company. "Hardcore rap is becoming popular in Japan," notes Kazu Keike, GM of Universal Music K.K. division Universal International, "At last, rat and hip-hop have become a natur

part of the Japanese music scene," he says, pointing to the recent success of such local acts as ren/rock band Dragon Ash, hardcore-oriented rapper Zeebru, and rup/pop band S.B.K. "So we thought we should start up Def Jam Japan. The new label is the second Def

Jam imprint to be set up outside the

U.S., following the launch of Def Jan Germany in June (Billboard, June 17). Besides releasing material by American Def Jam artists, Def Jam Japan will seek out talent from Japan's burgeoning ran/hip-hop

seene. And Koike says he's excited by the prospect of setting up joint projects by American and Japanese acts on the label, "We want to create a buzz," he insists. After getting initial approval for

the project from Universal Music K.K. president Kei Ishizaka, Universal Music Asia-Pacific chairs Norman Cheng, and Universal Music International chairman Jorgen Larsen, Koike approached Jim Caparro and Lyor Cohen, chairman and president, respectively, of Island/Def Jam Music Group, and they

also gave the idea the OK. Def Jam Japan is set for a Nov. I

launch, with Universal International promotion head Ryu Hatano as label chief. Currently six staffers, including Hatano, are assigned to the label The first domestic act signed to Def Jam Japan is Nitro Microphone Underground, a seven-member rap outfit from Tokyo whose debut album will be Def Jam Japan's first release, provisionally set to come out at the end of December, NMU lead vocalist Dabo is also recording a solo album, which includes duets with L.L. Cool J. That album is due to be

released at the end of January. Koike says the new label hopes to sign three or four other Japanese rap acts over the next few months. He says the immediate goal is to achieve album sales of between 50,000 and 60,000 units for Def Jam Japan's domestic releases Along with the rise in hardcore

rap in Japan, Keike says melody-oriented rap is steadily becoming popular here, and a Japanese version of the Def Soul label is another possible future development. Although Japanese rappers are

generally not as outspoken and con-troversial as their stateside counterparts. Keike says. Def Jam Japan will pay close attention to its acts' lyrics, especially for words or expressions that could offend minority groups. One possibility, he says, is placing warning stickers on releases that contain potentially objectionable binguage.

Sanz May Win Big At 2 Spanish Awards Shows BY HOWELL LLEWELLYN

MADRID-Alejandro Sanz looks set to dominate two Spanish music award ceremonies within a week. hot on the beels of the release of his million-selling album "El Alms Al Sanz has already won two of the 10 voted awards at the Nov. 6 Premios Ondas event in Barcelona and is nominated for two of the 16 awards to be presented at Madrid's Nov. 13 Premios Amigo ceremony.

But Sanz will have stiff competition to win TV viewers' attention, as his fellow live performers at Premios Amigo-organized by

labels' association and Internation al Federation of the Phonographic ndustry affiliate AFYVEinclude U2, Backstreet Boys, Christina Aguilera, bagpiper Hevia, and Catalan rumba summer hit duo Estopa. Estopa is celebrating sales here of almost 500,000 units of its eponymous BMG Ario-

pop singer José Francés, another summer hit with 250,000 sales of his BMG Ariola album "Alma" (Soul), have each notched up three nominations at the fourth annual

Premios Amigo. The 16 awards cover three sectors-Spanish, Latino, and international-and double-nomination winners include La Oreja De Van ogh, Enrique Iglesias, Gloria Estefan, Madonna, Santana, and

(Continued on page 66)

Lange Retains Top Slot For Zomba newsline...

Sonawriter And His Publisher Amona ASCAP/PRS Winners others recorded by his wife, Shania

BY DAVID STARK

LONDON-For the second year running, Zomba Music was named publisher of the year and its writer Robert John "Mutt" Lange was

named writer of the year at the 20th annual ASCAP/Performing Right

Society (PRS) Awards for 1999. held Oct. 18 at London's Grosvenor House Hotel. Lange was the most-awarded writer (from a total of 21 songs

given pop performance awards) for his song "Come On Over" and six

Twain. Lange was not present to receive his awards, which were picked up on his behalf by various members of the Zomba Music staff. although Twain appeared on video to praise his songwriting. Zomba Music managing director Steven Howard collected the publisher of the year award. The ASCAP/PRS song of the ear was Cher's "Believe," co-writ-

ten by Paul Barry, Brian Higgins, and Steven Torch and published by Rive Droite Music. The Chemical Brothers' "Surrender," written by Tom Rowlands and Ed Simons, received the College Award. Moloko's "Sing It Back," penned by

selves to be very creative and for-

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Not all of EMI's

our Internet andi-

ward-thinking here

band members Mark Brydon and Roisin Murphy, received the Club

Film awards were given to Phil Collins for "Tarzan," Trevor Jones for "Notting Hill," Croice Armstrong for "The Bone Collector. and Joselyn Pook for "Eyes Wide Shut." Father and

son team Keith and Matthew James Strachan received the newly created TV Theme Award for "Who Wants To Be A Millionaire," published by Universal Music. Moody Blues singer/songwriter

Justin Hayward received ASCAP's (previously given to Phil Collins) and gave an acoustic performance of his classic song "Nights In White Satin." A special appearance was also made by New York composer Cy Coleman, who performed songs from his hit musicals "Sweet Charity," "Barnum," and others, concluding with "If They Could See Me

Allison says the deal with Soundbusz is the first in a series of online The evening's presentations were made by ASCAP president/ chairman Marilyn Bergman, initiatives planned by EMI Asia, "We plan to invest a great deal of resources and time into developing CEO John LoFrumento, senior our business," Allison says, adding VP of international Roger that EMI will work with Soundbazz Greenaway, and senior director in selecting EMI repertoire for the of membership, U.K./Europe, Sean Devine.

In her introduction, Bergman said. "The future is filled with many uncertainties-new languages to learn, new ways of doing business, new highways on which our music will travel. The opportunities for music have never been greater, nor have the challenges. As a community, we must act in concert to educate on a worldwide basis, to support each other, and to devise the necessary protections for our music." A listing of the award winners

Song of the year: "Believe," Paul Barry, Brian Higgins, Steven Torch (Rive Droite Music). Writer of the year: Robert John

'Mutt" Lange. Publisher of the year: Zoenba

Pop Awards: "Angels," Guy Chambers, Robbie Williams (EM)

Virgin Music/BMG Music). "Bailamos," Paul Barry, Mark Taylor (Rive Droite Music). "Beautiful Stranger," William Orbit, Madonna* (Rondor Music). "Believe," Paul Barry, Brian Higgins, Steven Torch (Rive Droite

"Blue Monday," Bernard Sun er, Gillian Gilbert, Peter Hook, Stephen Morris (Warner/Chappell "But It's Alright," Pierre Tubbs.

EMI INTERNATIONAL has appointed Kevin Brown international director of Jerome Jackson (BMG Music). "Come On Over," Robert John "Mutt" Lange, Shania Twain' (Zomba Music).

EMI Asia To Offer Oownloads For Sale Through Soundbuzz

HONG KONG-EMI Asia has forged a strategic partnership with Asian digital music distributor Soundbuzz to provide commercial downloads throughout the Asia-

Pacific region. It's a partnership that the companies claim is the first such between a major label and a digital music retailer in the territory The deal will

enable consumers to sample and buy from EMPs international repertoire at soundbuzz.com. "We will decide which catalogs will be made available later but it should be consistent with

already have in place in the U.S., but more suited to Asian consumer lastes," says EMI

Music Asia presi-d e n t / C E O Matthew Allison EMI expects to begin offering sinse and album downloads in the Asia-Pacific by year's end, although no prices have yet been set. The files will be secured using Microsoft's digital

rights management services This is a landmark moment for the Asian music industry Soundbuzz co-founder/CEO Sudhansu Sarronwala, "as Soundbuzz becomes the only digital music retailer in Asia to partner with a global record label for the sale of secured downloadable content for digital distribution throughout the Asia-Pacific region. EMI has seized upon new media and become one of the leading companies in this area. The reason we have partnered with them is

repertoire will he available for downloads initial. ly. He adds that ricing will be consistent with a fix on the mar ket, "We will take Pictured, from left, are EMI Music Asia the feedback from president/CEO Matthew Allison, EMI

founder/QEQ Suchansu Sarronwats.

what's retailing in the market." Sarronwala ays Soundbuzz will help EMI get

artist Shunza, and Soundbuzz opences and see if it is a mirror of the same trend in the [non-digital] market," he says. "If there are differences, then we can share this with EMI. We plan to do

this market by market." In July, EMI launched a commercial digital music download trial with major music retailers in North America, and more recently, in Europe the group signed a nonexclusive agreement to provide commercial music downloads using U.K.-based Torna do Group's Digital Media Distribution

System via European retail Web Allison will not say if the number of EMI trucks on offer via the Soundbazz deal will be similar to a recent North America trial download agreement between EMI and major music retailers there offering digital downloads; that pact includes 40 albums and 100 singles

the International Federation of the Phonographic Industry (IFPI), is leaving the organization to join Copyright Systems Technology as director of industry and goverronent relations. The London-based copyright securi-

ty firm has been working with the IFPI for five years, and Edwards will con tinge to work with his former employer in a consultancy role. Prior to joining

the IFPI in 1962, Edwards was a partner in London-based intern label Timbuktu Records and Music, which he formed in 1991 with Peter Bond. now regional president for Universal Australia/New Zealand/Africa, Prior to that, he worked for CBS Records International in New York and CBS Records Australio FOUR OF SWEDEN'S most reputable music columnists-Lenguart Persson, Mate

Olsson, Jan Gradvall, and Andres Lokko-Jamehed a Web site (feber se) to cover their individually endorsed artists and music styles. Among the current featured artists are James Carter, Wookie, George Jones, KRS-One, Radiohead, the Art Ensemble Of Chicago, and the Blind Boys Of Missis sippi. There is also a subjective survey of the 3,014 greatest recordings of all time. The site, which issueched Oct. 20, is being viewed by the local music industry as helping to refocus commercialized music journalism in the country and is funded by Swedish media conglomerate Bonnier. KALE LOFTHUS

ROCK RECORDS THAILAND GM Teddy Sombatsiri has been named acting GM of Manila-based Rock Records Philippines (RRP), following the departure of Bernie Refuerzo from the GM post at the end of August. RRP advertising and promotions manager Anna Tolentino says it has not been decided whether Sombatsiri, who is currently dividing his time between Thailand and the Philippines, will become RRP GM on a permanent basis. Sombatsiri reports to Sam Duann, president of Taipei, Taiwan-based Rock Records. RRP was established in August 1997 and is a wholly owned subsidiary of the parent company.

BRYAN ADAMS, Westlife, Sizsel, Bryn Terfel, and Femi Kuti are confirmed to perform at the annual Nobel Peace Prize concert. Dec. 11 in Onlo. The concert, to be hosted by actress Meryl Streep, will pay homage to South Korean president Kim Dae-Jung's contributions to pencemaking efforts in Korea, East Timor, and Myanmar. The Nobel Peace Prize Foundationorganized event will be recorded for national broadcast and syndicated to as-vet-undetermined networks. Additional acts will be named as the event approaches.

UNIVERSAL MUSIC INTERNATIONAL'S (UMI) VP of marketing for Mercurys Island/Def Jam Kate Farmer has been promoted to VP of marketing for international reportains offertive immediately. In her new role, she can tinges to report to senior VP of marketing and A&R Max Hole. Farmer will be responsible for all non-U.S. and non-U.K. repertoire and the Established Artista Roster Activity (EARA) projects initiated by UMI in Lon-don. She retains responsibility for MCA Nashville and Mercury Nashville. Farmer joined Universal as international marketing director in 1996 from BMG, where she had been senior international marketing manager for U.K. artists on the RCA and Deconstruction labels.

CHRISTIAN WOLFF, co-managing director at BMG unit BMG Berlin Musik with Andre Seileneit, is assuming new duties within BMG Entertainment. Effective January 2001, Wolff will be in charge of all of BMG Germany/Switzerland/Austria/Eastern Europe (G/S/A/EE) Internet activities. As head of the Internet division, he will be responsible for digital music distribution, Internet promotion/marketing, and the Internet label New Taients. Wolff will be based in Munich and Berlin and will report to Thomas M. Stein, president of BMG G/S/A/EE.

RMER EMI LICENSEE Gramophone Co. of India Ltd. (GCIL) launched Oct. 20 what is billed as India's first custom-CD Web site. HamaraCD.com C'harnara" means "ours" in Hindi) enables users to select sonas from GCIL's repertoire of some 150,000 Indian music titles to compile their own albums for 371 rupee (88) per CD. "This will make an Indian music lover feel, "It's my music, my choice, my color, my configuration," says GCIL chairman Sanjiv Goenka, noting that users of the service will be able to design their own CD covers. The CDs will initially be available only within India, but deliveries to the U.S. are set to begin in December, followed by other territories by mid-2001. The CDs will be manufactured at a GCIL production facility in the southern Indian city of Chennai,

U.K. reportoire. Reporting to Mike Allen, VP of international marketing, London-based Brown will be responsible for overseeing the coordination of international activities relating to U.K.-signed artists. Brown was formerly marketing and commercial director at Source U.K. GORDON MASSON

because they have shown them-BILLBOARD NOVEMBER 4, 2000

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Hits	Of The	World is compiled at Billboard/London by Jessic	a Wal	900 an	d Menno Visser, Contact 44-207-822-8300, fax	44-2	07-2	Q:9136.	_	_	NEW - New Entry RE - Re-Entr
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HITS OF THE WORLD. (GTA) BAY

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(Austrian MintiAustria Top 40) 10/17/00

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MADDING MUSIC MACIOUSMICS STOS MARK BROPFLER SALING TO PHLACKLPHA MERCHY

Now in its eighth year, WOMEX, the "We're delighted people will finally set to hear the record after more than a year's ownual world and roots music trade fair and conference attracted more than 1,000 hard work went into making it

panel, for their "finely honed art of pas-

rhythms, and spectacular live perform-

cuit director Nick Gold and Cuhan hand-

leader Juan d'Marcos Gonzalez, archi-

tects of the Grammy-winning Buena Vista

WITH MAHLATHING'S PASSING, it was widely

predicted the Mahntelia Queens would

retire. Instead they are set to release

"Sebai Bai," their strongest recording in

more than a decade. "This is the record I

always hoped they would make," says

manager/producer Christian Mousset, who doubles as artistic director of

France's Label Bleu, which is releasing the

album in a joint venture with South

Africa's Gallo, "I wanted to record them in

a natural setting without drum machines

or computers." The album is released Mon-day (30) in France, followed by Germany

(November), the U.K. (January), and the

U.S. (March), where it will be distributed

by Harmonia Mundi. The Queens will play

A NOTABLE WOMEX absentee was Wicklow, the world music label set up two years ago

by Paddy Mninney of the Chieftains in

conjunction with BMG. The label went

under earlier this year, but several of the

acts whose futures were jeopardized as a result were represented. Ian Anderson,

manager of the Malagasy roots band Tari-

ka, reported that, after lengthy negotia-tions, he had secured the rights to "Soul

Makkasar," the group's album shelved

when Wicklow closed in July. Touring plans were pulled as Tarika came close to

folding, but now the album will be

released on the group's own Sakay

Records in Europe and Madagascar in

January, U.S. release is planned for April,

supported by live dates, "It's a major cul-

tural project." Anderson says of the

album, which explores the musical links

Letteres, Madagenerar and Indianate.

U.S. dates in March and April.

Social Club (Billboard, Nov. 6, 1999).

delegates and more than 100 trade ezhibitors Oct. 19-22 to the House of World FINNISH BAND Varttina, another former Cultures in Berlin, Drawn from every Wieklow act, played an impressive show area of this burgeoning sector of the music case that won many new friends, while Lu industry, delegates came from Europe Edmands, manager of Tuvan group Yat-Kha, announced a November European America, Africa, and Asia to network and take in showcases featuring artists from tour for the band, adding, "Morale is very more than 30 territories, Global Music high, and we will continue releasing Pulse was there to round up the most albums without major-label support."

BY FAR THE LIVELIEST-and loudest-show-THIS YEAR'S WOMEX AWARD for outstanding cuse was staged by Asian dance pioneers Nation Records. The label, set up by Funcontribution to world music went to South African township veterans the Mahotelda-mental's Aki Nawaz, presented three in Queens, in the words of the judging artists under the label Global Chaos-the British-Asian band Charged, the Asian sionate singing, latticework of funky rapper/singer Hardkaur, and breakbester Recycler. "Half of the audience startance." The three-strong group poignantly ed dancing, and the other took a step back dedicated the award to Mahinthini in fright," says Nation's Simon Williams-Burns. "But that's why we came to (Simon Nkabinde), the gruff-voiced WOMEX. We wanted to shake up world singer who died last year and who accompanied them on many of their greatest music and inject something of punk rock's recordings over a 35-year career. Last spirit." year's inaugural award went to World Cir-

GENERATING CONSIDERABLE interest in the increasingly crowded compilations mar "Songlines Presents World ket was Music" (Union Square). The recently released double-CD includes tracks from the 40 albums chosen by the quarterly magazine Songlines as its "top of the world" choices throughout the year. "In effect, it's the best of 2000, and world music has never had a compilation like

that before. We hope it will become an annual highlight of the world music calendar," says label director Steve Bunyan Among the featured acts are Khaled, Ruben Gonzalez, and Jimmy Bosch.

SUPPORTED BY the Canadian Council for the Arts (CCA), five native aboriginal Canadian acts performed at a packed showcase—powwow-drumming Whitefish Jnr, singer/songwriter Willie Dunn, fiddler Calvin Vnirnth, Innuit rock singer Lucie Idinut, and the all-female Kanenhi:io. Sandra Bender, the CCA's marketing development officer, says, "We came to WOMEX last year as observers and found that European audiences regarded aboriginal music as important, so we decided to go for it this year. It's not a political agenda. We simply want to help the artists get exposure." A compilation CD, "Native To Canada," was circulated free to all delegates.

LAST YEAR Tartit, from the Saharun desert in Mali, was just another hopeful unsigned world music act presenting its first WOMEX showcase. This year the German label Network was heavily promoting the all-female group's debut album, "Ichichila," for November release, "We saw them last year and decided within 10 minutes to sign them," says managing director Christian Schoize. "We did the deal there and Abeso BOOKS WARRANTS IN

SPAIN (MPYYEMLEF ME) 1013/00

SINGLES CORE I HAVE THE KISS POPEVER WHETHER HEXISTERS

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MANUAL PROPERTY. BILLBOARD NOVEMBER 4 2000

ALIQUMS

51

Decca's Watson Has 'The Voice' For U.K. Audience

LONDON-In vocal terms Russell Watson is a top tenor. In British chart terms he is now also a top I0er, and then some. Watson, a 27-year-old former

cabaret singer from Salford near Manchester who originally trained as a bolt cutter, is shaking the classical world by its shoulders and rapidly broadening the genre's appeal here with his debut Decca album, "The Voice."

Released Sept. 25 in the glow of Watson's burgeoning reputation. gained via varied television and concert appearances and performances at countless high-pro-



Sony Classical debut, "Voice Of An Angel," and unseating Andrea Bocelli's Philips release "Verdi" from the top of the classical sales

chart "The Voice"-the first release in a five-album deal with Decca-is notable not only for its immediate success in infiltrating the pop marketplace-it reached No. 5 on the Chart Information Network-compiled sales chart for the week of Oct. 21-but for its blend of operatic favorites, such as "Nessun Dorma, "La Donna E Mobile," and "Miserere," and other musical disciplines. Watson duets with modern rock figurehead Shaun Ryder (Happy Mondays, Black Grape) on the Freddie Mercury/Monserrat Caballé 1987 hit "Barcelona." Maire

FFWMF Launches

New Trade Fair

For World Music

MADRID...The creators of the

early WOMEX world music

trade fairs (see Global Music

Pulse, page 51) are staging the

inaugural version of what they

call "a return to the original spir-

it" of the event Nov. 15-18 in the

northern Spanish city of

WOMEX event in 1998, the 40-

strong European Forum of

Worldwide Music Festivals

(EFWMF) agreed to relaunch a

world music trade fair in 2000

under the title Strictly Mundial

and the slogan "A new concept,

EFWMF's Brussels headquarters

After several meetings at

(Continued on page 55)

After a break with the

BY HOWELL LLEWELLYN

nad on "Saylon Dola," and Cleopa tra Higgins of English R&B troupe Cleopatra on "Someone Like You "It's very much a record that we feel has bridged the gap between popular music and classical music. says Watson, "The elitism that's been attached to classical music cer-

tainly needs to be broken, and that's what this album is doing. People are saying that's not been done since Mario Lanza in the '50s. In fact one of the comments I get most often, especially from older people, is, 'Oh, you're just like Mario Lanza." Concept producer of the album is

Rick Blaskey, managing director of the Music and Media Partnership, whose company has had great success in arranging the marriages of music and major sporting events. That formula has again been put to great effect in breaking Watson, who has sung at such occasions as the Rugby Super League Cup Final, the recent England vs. Germany soccer World Cup qualifier. and the testimonial match for Manobserver United Football Club man ager Sir Alex Ferguson, who has

Blaskey recalls that when he heard Watson's voice for the first time, "I said, 'I know exactly the kind of record we should make and the company to sign to." The reason we picked Decea was not only that they have Bocelli and [had been] desperate to sign Charlotte Church but they had also just sold 200,000 copies of the Rugby World Cup album, and if they could sell that number of records by a Welsh choir in a couple of months, they understood how to set to a mass market

A performance for all the label directors was duly arranged, at which the urbane Watson entertuined and amused the executives and other staff for an hour, and the deal was finalized within a week with Deeca Music Group president

Costa Pilsvachi. Universal Music Group U.K. chairman/CEO John Kennedy says, "When I heard Russell sing for the first time, like everyone else I was stunned by the apparent contradiction between the charming, cheeky individual I'd just spoken to and the unbelievable voice that sprung out

always expect the unexpected. "My favorite moment was when I heard Russell sing in public for the first time," he adds, "It was a charity, mainly male [-attended] football dinner with the standard

Media enthusiasm for Watson has reached well beyond the classical houndaries to include the national Channel 4 TV series "TFI Friday" and national soft rock/AC broadeaster BBC Radio 2, where the entire album was playlisted and where he appeared Oct.13 as a guest on presenter Johnnie Walker's show, "We don't normally get unsolicited E-mails from listeners just to say they enjoyed something," says program producer Phil

(Continued on page 66)

boorish behavior. As Russell stood up to sing, nobody was taking any notice. Then he sang the first note, and I,000 people stopped drinking their beer and wine and sat openmouthed in silence and to my astonishment stayed silent until the end of Russell's performance. when they burst into thunderous

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Philippine Internet Label Faces Uphill Battle Manila's Just-Developing E-Commerce Models Make Order Fulfillment Challenging

BY DAVID GONZALES MANILA, Philippines—Setting up and operating an Internet-based record company in the Philippines isn't easy. Just ask the folks at N/A Records, the country's first and only

Web-based label. N/A (narecords.com) supplies a limited amount of product in CD and cassette form to music retailers in the metro Manila area, which includes such surrounding cities as Quezon City, Makati City, and Pasig City. But. the label's focus is the Internet, as its target market is the diaspora of Filipinos living overseas

Gerry Kaimo, the label's founder and CEO, says N/A plans to sell downloads after it has become uractical to do so in the Philippines but adds that he doesn't expect them to be the main part of N/A's business. No Philippine label currently offers downloads. Earlier this year N/A signed a deal with the Philippine branch of Singapore-based online music retailer Soundbuzz.com. As a result, some N/A product is current ly available free of charge for a trial period at Soundbuzz, and product will later be available for purchase.

Before starting N/A Records in mid-1999, Kaimo was the Philippine importer and distributor of New York-based Chesky Records and Big World Music, Los Angeles-based Moonshine Music, plus other overseas labels, through his company Notable Audio and Video group, founded in January 1998. Prior to that, Kaimo founded and then sold music import and distributing compeny Fat Lady Corp. Now, instead of importing music.

N/A's customers. der, whose "Rippingvarns" album

Most Philippine banks don't offer credit cards to be used for Internetbased commerce

he's helping to create it, but N/A faces various obstacles. One is that most Philippine banks don't offer credit cards to be used for Internetbased commerce. Nor do they offer credit card insurance to merchants. regardless of whether transactions take place in brick-and-mortar retail stores or in cyberspace. One of the few Philippine banks

that offers Visa and MasterCard usage for both domestic and international E-commerce, Equitable-PCI Bank, requires E-commerce merchants to first pay the company a charge-back amount of 250,000 Philippine pesos (\$5,165) as security in case a transaction is contested or fraudulent. Kaimo says he thinks that's too high for a small start-up company such as N/A Records. Kaimo adds that the bank also wants N/A to provide signed receipts for each delivery made and paid for using Visa or MasterCard to show the albums were actually received by

Meanwhile, N/A-whose motto is 'Making the universe safe for independent Philippine music"-has signed several local artists, including singer/songwriter Cynthia Alexan-

was the label's first release. N/A has since signed several more artists including rock band Sheila & the Insects, ethnic artist Mike Tocalo, and acoustic artist Noel Cabongo Kaimo says Philippine bank BPI

which offers credit cards for domestic use, invited him to join a "cybermail" owned by the bank's parent company, Ayala Corp., where N/A would be one of many companies sell-ing merchandise. The reason for doing so, he was told, was that it would be easier for a small company such as N/A to get established in a cybermall, with its own page, than on its own Web site. But Kaimo says he's not interested, "If I did this, people couldn't find my albums right away. want to sell albums at my own site,

N/A currently ships product ordered online by customers in the metro Manila area by having employees deliver orders directly to customers, who pay cash on delivery. Customers living outside metro Manila must pay N/A by bank transfer, and the label sends product to them via a commercial parcel delivery service, which can take between three and five days. Kaimo says he won't use the Philippine postal service because, he claims, theft is rampapt, and the mail system is too slow.

Due to the problems he's encountered concerning credit card usage for E-commerce in the Philippines, Kaimo has hooked up with Washington, D.C.-based Forex Cargo Inc. to sell N/A albums via Forex's Web site, forexworld.com, which has all the mechanisms needed for E-commerce

Zaragoza

a new spirit."

Merchants

The Evolution Of Street Tea Maior Labels' Use Of Marketing Trend Has Changed The Game

BY RASHAUN HALL NEW YORK-With the street team now one of the most commonly used marketing tools in the music industry, some wonder if the

concept's success has caused a boom that may be diluting its effectivenes But others insist that the evolution of the concept to include virtual teams working Inter-

and colorfully branded cars and trucks touring the country will belp street teams remain a viable marketing strategy The debate aside, today's street teams' calling cards can be seen on almost any street corner in every major city. From sticker to poster



the quickest way to get a brand name out to the people The way that street teams are being used in hip-hop adds a whole new element to the promotions game because the street is an open market," says Dan down to." Meanwhile, Isaacs believes that

Seliger, head of marketing for Rawkus Records, "When you are promoting to the streets, you worry about

some out-of-touch [music director] or PD making a judgment on your music. You have the real critics—the fans—choosing for themselves. It's the best place to go if you want to see where you stand on a rep record." In addition to many independ-

ents, major labels bave gotten heavily involved in street marketing. Atlantic Records executives. believe that street marketing affords them a certain amount of credibility

"Atlantic is not known for being very hot in the streets," says Crystal Issaes, national director of urban field marketing for Atlantic Records. "Although it is a very credible and well-respected label, it doesn't have that urban feel. So, it's really important to be out there to show that we're not just rock and we're not just R&B."

The concept of street-teaming has grown so in recent years that there are companies like Los Angeles' Cali Kings and Boston's Metro Concepts that have established a reputation for specializing in street teams. Recently, alternative marceting companies like Concrete Marketing have also taken a stake in street teaming. "Our initial focus is quality and

senior VP of New York-based Concrete Marketing. "The feedback we're getting from record labels on independent rap marketing is that it's erratic as far as the quality of work that's being done. So raising the bar is what it really come;

the competition among those supplying street-team services has raused a decline in the quality of work that street-teamers do. "It's so saturated now that it's hard to get a good creative force because you're not paying them the money we used to," says Issaes, who formerly worked on a street team, "Street teams now make a quarter of the money I used to make on the team. While individual projects are be-coming cheaper to finance, overall demand from artist and managers to use street team services is causing the labels' overall street team

budgets to swell. What's more, in addition to the competition between labels, it isn't unknown for one album to have as many as three street teams-one from the label, one from the subsidiary label, and one from the artist-all working the same project. Consequently, some executives wonder if street-team marketing costs should be reined in. Gerrior argues that sometimes the wrong decision is reached when it comes to deciding how to spend marketing dollars. "A lot of man-

agers are beating up labels for more street-team work when maybe they need some more co-oping or add tional marketing setup at retail," he says. "A problem right now is that some of the important basics that need to happen are being sacrificed for additional street-team work." Another cost issue facing street teams are the fines. In many cities,

(Continued on next page,



Seattle Has Taste For Jazz 18-Year-Old Bud's Is Rich With City's History ensconced since 1982 in a white-

BY PATRICIA BATES SEATTLE-The local jazz scene, which has produced such popular performere as Quincy Jones and Kenny G, has gotten a boost lately from the city's art community, which is checking out Bud's Jazz Records during Thursday night Gallery Walks.
"We've more than tripled our rev-

washed, 2,000-square-foot basement on Jackson Street. It was designed by Bud Young, who mod eled it after his friend Bob Koester's Jazz Record Mart in Chicago, Since Rasmussen bought the store last March. Young is semiretired. He now works part time at Bud's three days a week and hosts the "Don And Bud Show" on

enues on those nights since we BILLBOARD decided to stay open late until 9 p.m. for the Gallery Walks with the other by Pacific Northwest performers.

merchants in Someer Square," says Bud's owner James Rasmussen of the weekly event, where artists make the rounds at city galleries. "There are a lot of painters and sculptors who look at each other's work in about 25 ntown galleries. We offer Martinelli's sparkling cider to them, along with cheese and crackers. We've watched more of the higher-

end elientele return to us, maybe be-

Bud's Jagz Records is an 18-year-

old institution in Seattle, firmly

were located until Gallery Walk."

such as acclaimed teenage pianist Aaron Parks, belop tenor and sax player Don Lanphere, and the nsemble New Stories Trio. Jazz is satisfying this latte-drink-ing city's thirst. "Our gross income is up by 40% in the last couple of months," says Rasmussen, who ads his own band, the Jazz Police. "I think it's because we're carrying cause they didn't know where we more stock than ever before and

since we have an expanding population in Seattle." (Continued on page 57)

Seattle's KBCS

Bud's has

80,000 jazz

titles, of which

nearly 10% are

on Mondays.



newsline...

more closely link its operations with Ticketmaster Corp., a wholly owned subsidiary of USA Networks. USA Networks, the largest shareholder in Ticketmaster Online, disclosed in a filing with the Securities and Exchange Commission that it is eyeing a merger or some other deal with its Internet partner that could involve acquiring additional shares of Ticketmaster Online common stock. Ticketmaster Online chief executive John Pleasants said in a statement that management is "supportive" of the process, but he warned that there is no guarantee a deal will happen. Ticketmaster Online-CitySearch posted a third quarter loss of \$49.1 million, or 55 cents per share, compared with a loss of \$31.7 million, or 4I cents per share, in third-quarter 1909. Revenue increased to \$57.1 million from \$27.4 million.

TRANS WORLD ENTERTAINMENT says it plans to buy back as many as 5 mil-lion shares of its common stock and has already repurchased 1 million shares from a financial institution through an accelerated share-repurchase program. In the first quarter of 2000, the company completed a similar program to purchase 5 million shares of its common stock. Trans World had over \$106 million in cash and equivalents, and 48.5 million shares outstanding as of July 29, 2000. In a statement, Trans World chief executive Robert Higgins said that his company's stock price is currently undervalued and that it represents an "excellent investment opportunity." He also said Trans World enjoys a strong financial position that enables us to fund the company's ongoing growth initiatives while deploying surplus cash to maximize returns for our shareholders."

ATIONAL RECORD MART has had its stock delisted from the Nasdaq exchange for falling to meet minimum capitalization requirements. The move had been expected (BillboardBulletin, Sept. 25). The Fittsburgh-based company's shares are now trading on the OTC Bulletin Board under the symbol NRMI. The stock has fullen more than 90% in the past year.

BLOCKBUSTER reports that its third-quarter loss incressed to \$19.3 million or 11 cents a share, from \$19.1 million, or 12 cents a share, a year ago. (The company completed its initial public offering on Aug. 10, 1999, issuing an incremental 31 million shares of common stock. As a result, earnings per share are not directly comparable.) Total revenue for the three months ending Sept. 30 increased 7.3% to \$1.19 hillion from \$1.11 hillion in the third quarter of 1999. Rental revenue increased 7.1% to \$1.02 billion from \$561.4 million in the prior-year third quarter. The higher revenues were attributed to a year-over-year net increase of 426 company-operated stores and a third-quarter same-store revenue increase of 1.5%

MP3.COM says its third-quarter net loss rose to \$48.7 million, or 74 cents per share. from a loss of \$19.9 million, or \$3 cents per share, in the same period last year. Revenue increased to \$20.5 million from \$4.1 million.

ARBOUR ENTERTAINMENT, a New York entertainment company with music production operations, offered L7 million shares at \$7 a share in an Oct. 18 initial public offering (IPO). The IPO is being underwritten by Russo Securities of Staten Island, N.Y., and Benson & York Group of New York. Harbour trades on the Nasdaq under the ticker BDEI. The company is in discussions with New York City to develop a waterfront studio/entertainment complex on Staten Island on the site of a former U.S. Navy facility and says it already has \$100 million in private financing for the project.

EMUSIC has posted a first-quarter net loss of \$17.3 million, or 43 cents per share, compared with a loss of \$14.2 million, or \$1.00 per share, last year Revenue for the three months that ended Sept. 30 increased to \$4.6 million from \$180,000 a year ago. The company, which said operating costs decreased by \$5 million, reports cash reserves of \$22.9 million as of Sept. 30. During the quarter EMusic also announced a \$3.1-million subscription partnership with Hewlett-Packard. Revenue from that deal will be recperized over the next two quarters.

LOUDEYE TECHNOLOGIES posted a third-quarter net loss of \$9.5 million, or 27 cents per share, compared with a loss of \$2.2 million, or 12 cents per share, a year ago. Revenue increased to \$3.4 million from \$768,000.

PREVIEW SYSTEMS, a digital commerce services company, says its thirdquarter net loss increased to \$5.4 million, or 31 cents per share, from a loss of \$4.1 million, or \$1.32 per share, in the third quarter of 1969. Pershare results are based on 17.1 million shares outstanding in the current quarter vs. 3.1 million shares outstanding a year ago. Revenue increased 77% to \$1.8 million from \$799.000 a year ago. The company reports \$86.8 million in cash reserves and short-term investments as of Sept. 30. During the quarter Preview was named as a partner for RealNetworks in the Warner Music Group digital download program. Shares in Preview closed up 44 cents ahead of the news at \$4.50.

THE EVOLUTION OF STREET TEAMS (Continued from preceding page)

such as New York and Los Angeles, stickering or postering private property is illegal and punishaue by fine or jail time. Atlantic, for perty is illegal and punishable example, received more than \$150,000 in fines for street-tearning

over the last year. Despite the escalating costs, labels and independent companies continue to vie for consumers' attention, with many complaining that the market is quickly become

ing over-saturated from street "I think that will be the death of street teams—the over-saturation, says Issues Germin arross saying "I think street teems are diluted in the respect that if a kid goes to a show, he walks out with four eassettes, whereas if you were handed

just one, it would have a greater impact. However, Seliger rebuts that the saturation of the marketing strategy has caused street teams to become more creative in branding their product. "Labels are spending big dollars to look big in the streets. and because of the saturation ...

South) was selected.

a separate event He adds that Strictly Mundial

Desde el Sur's com

director, Rubén Caravaca, sava,

"WOMEX was getting too com-

mercial, too Euro-central, with just four or five people in Germany

choosing the acts that would play

So the EFWMF gave the Berlin

indie label Piranha the right to

stage WOMEX while we organized

(Strictly Worldwide) has a greate

southern leaning than WOMEX, with more music from Africa and

Latin America as well as the Mediterranean. The inaugural

event will hold 65 concerts on seven

stages involving more than 400

ple selected the acts from a list of

A priority for Strictly Mundial the name will be permanent-is for

it to move heyond Europe. Next

year it will be held in Brazil's music capital, Salvador de Bahia in the

northeast, and as a prelude the 80-

strong Network of Latin American

and Caribbean Cultural Promoters

will have an information stand in

Zaragoza, alongside that of the

"What has really surprised us has

heen the response from other coun

Colombian cultural ministry.

artists. "A team of 16 EFWMF

1,200 requests," Caravaca says

materials. you have to start thinking of the next-level tactics," says Seliger. "It goes way beyond just putting up

When you are promoting to the

streets, you don't have to worry about some out-of-touch . . . PD making a

> iudement on your music' - DAN SELMER -

poster boards and stickers. It's about being in the community." Rawkus has stepped up its efforts by coming up with alter tive ideas like the Rawkus Ice Cream Trucks. The label owns four trucks nationwide that visit high schools, college campuses, and community events. The street teams publicize artists by playing their music and distributing promotional

Another growing trend is the creation of virtual street teams, which posts lyries, information, and reviews on the Internet, often posing as unaffiliated fans The virtual street teams are

already huge for us," says Seliger. "I have three or four kids who are constantly on message heards and in chat rooms. They're just regular fans who love the music."

Ironically, the success of the music street teams has attracted companies from beyond the industry to employ the marketing tactic, creating even more clutter for the consumer to comprehend. Major com-panies like MTV, Levi's, Pepsi, Revion, and Sprint have all employed street teams.

On the other hand, Isaacs sees the migration of street teams beyond the music industry as a positive because it gives kids the chance to grow from being a fan on a street team to having a career in marketing. "It gives the people that really know what they're doing an opportunity to delve out side of the urban community says. "They can learn that it's not just about 'I like DMX' but about the actual marketing of it. It opens doors to these kids, so they don't only go to the major labels and beg for pennies.

EFWMF LAUNCHES NEW TRADE FAIR FOR WORLD MUSIC (Continued from page 52)

to short-list the candidates from with the second-highest number of several countries offering to stage indie labels accredited, after Spain the inaugural event, a Spanish assoand ahead of France. One of the rigition of festival directors and spefirst specialist magazines to emcialist music journalists under the brace the event was La Randa hanner Desde el Sur (From the Elástica from Los Angeles. The Spanish version of Rolling

Stone magazine is an official collab orator with Strictly Mundial. Carvaca adds, "and despite the holding of the official WOMEX in Berlin this year from Oct. 19-22, all of Germany's 120 or so Latino radio stations have given us wide coverage The inaugural Strictly Mundial. which will host more than 800 professionals and 30 debates and have more than 100 stands, will be musically and thematically divided into four sections: the cultural variety of the Iherian Peninsula (Spain and Portugal), North Africa, Latin America and the Caribbean, and the rest of the world.



System At Sam Goody, Sam Goody in New York's Greenwich Wilage hosted an in-store signing featuring Columbia recording act System Of A Down Shown at the signing, from left, are System Of A Down's Shevo Odadien: Jame Schwartz, local promotion manager for Columbia; System Of A Down's Serj Tankian; Chris Nadler, Sam Goody marketing; and System Of A Down's John Dolmayan

Green Linnet May See New Ownership; **Canvon Records Expands Its Offices**

LINNET IN FLIGHT: There's a real possibility that Green Linnet Records, the Danbury, Conn.based Celtic and world music label, could reach the celebration of its 25th anniversary under new own

For much of this year, Declarations of Independents has heard rumors that Green Linnet founder Wendy Newton wented to sell her company, which was marketing Celtie music in the U.S. a couple of decades before anybody knew what "riverdancing" was.

The company was apparently very close to a deal within the past couple of months: According to a source, Palm Pictures/Rykodisc offered to purchase Green Linnet, whose catalog comprises more than 300 titles (on both the main label and its world music imprint Xenophile), for \$3.5 million, but the deal was not consummated

For her part, Newton downlays the significance of the unfinished deal with Palm/Rykodisc and coolly denies that she is actively trying to sell out her interest in reen Linnet.

"I don't know how close it ever was," she says of the sale scenario. adding, "the Rykodise thing probably would have been a good idea, but maybe not. Palm Pictures has

a different agenda." She says, "Sure, we're interested in combining our creative and E-commerce and mailing-list clout with someone who can give us some other strengths, but I don't want to hook up with the wrong

partner.

Newton save she is not "notive. ly shopping the label." She adds that she doesn't even field queries about the company herself. "A friend [handles] any offers that ... These are not conversations I carry on.

"I have been getting feelers for a very long time, particularly during the Celtic [music] craze period. which now, thank God, is over," she continues. "During that period, the world wanted to buy this label." She indicates that another potential offer is in play: "We have someone else interested at this

For the time being, Newton pre fers to focus her attention on the imminent celebration of her label's 25th year in business. Earlier this year, Green Linnet reissued "Forty Years Of Irish Piping," the Séamus Ennis album, originally released on Innisfree Records. which became the first title in

Newton's catalog a quarter of a The label will celebrate its latest lestone with the Feb. 20 release of a two-CD anniversary retrospective. Ironically, it is being com-

bu Chris Morris

stee the Scandingsian music label NorthSide Simonds, Newton explains, also compiled "The Flight Of The Green Linnet," a 1988 collection of tracks from the label's catalog that

was released by Rykodise, then still in its infancy. DEEPER CANYON: Canyon Records, the Phoenix-based Native American music label, is expanding its offices with a move into a 7,500-square-foot facility in

the city Label president Robert Dovie says the move will allow the 49year-old company to construct a ecording studio (run by Jack Miller, who has worked as an engineer with the label for two decades, as a division of Canyon) and enlarge its warehouse space. The new space will also lease offices to Nile Graphies, a design firm that creates Canyon's album covers and other mate.

FLAG WAVING: One-time neopop prodigy Andrew Sandoval comes into his own on his first full length album "A Beautiful Story," due Nov. 7 from Los Angelesbased Vibro-Phonic Records (which is distributed by eggBERT Records and carried exclusively by Bayside Entertainment Distribu-



Sandoval made his first appearance on the 1997 EP "Million Dollar Movie," but he's been active on the L.A. music scene—as a musician, archivist, and reissue specialistsince the late '80s, when he was still

He dates his interest in the pure peo sounds he favors to the age of when he became a Beatles fan. I got their albums then." recalls, "It was sort of like getting the 'Encyclopedia Britannica.' steeped myself in the whole thing As a teensger, he liked the music of such post-punk popeters as Eivis Costello, the Jam, and Squeeze since "they were writing real songs," At the same time, he began to gravitate to pop/rockers of an earlier ern-the Beach Boys, the Easybeats, the Zombies-and he edited a fanzine. The New Breed, which ran interviews of everyone from the Monkees' Dayy Jones to

That's how I got into doing reis sues." says Sandoval, who, at the age of 17 in 1989, compiled "Missing Links," a collection of unreleased Monkees tracks, for Rhino Records. He has since been highly native on the reisons front: mount ly, he has worked on the Beach Boys' Brother Records catalog and Capitol's refurbished Band sets. At around the same time he got

involved with the reissue biz, San doval started performing. Like his EP. Sandoval's new album reflects the influence of such pop precursors as Brian Wilson and Lennon McCartney, but the singer/sone writer save he wants his music to be "not just a bunch of pastiches of other artists' material . . . I want to be progressive, rather than doing a rerun of [neo-punk band] the

As he did on "Million Dollar Mo-Sandoval works with some top-flight talent on "A Beautiful The collection was co-pro duced by Brian Kebew of the Moog Cookbook; players include ack-of-all-trades Jon Brion, Ric Menck (Velvet Crash), John Convertino (Calexico), Danny Benair (formerly with the Qui and the Three O'Clock, and a longtime L.A. publishing exec).

and Peter Holsapple (formerly with the dR's now with the Continental Drifters Sandoval credits Holsapple with supplying the impetus for his performing career, since the younger nusician opened for the Drifters during the group's long L.A. resi

dency at the now-defunct Holly wood club Raji's. "He was a huge inspiration for me to start record-Sandoval says. The string arrangements on some of the tracks were supplied

by Roger Neill, "He did not know anything about the music-he'd never heard any Left Banke or early Bee Gees," says Sandoval "I mentioned the Bee Gees, and he said, 'Like "Jive Talkin' "?"

nemorable live appearances in L.A.-including significant work on a stupendous live re-creation of the Beach Boys' "Pet Sounds" at the El Rev Theatre in 1996-he

often." However, on Nov. 11, he'll do a pecial show at the Cutting Room in New York with the group Bahy Steps. "I'm going to be perform

Top Independent Albums

TITLE

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Musicland Ends Quarter With Growth. Advancing Goal Of Financial Recovery THE MUSICLAND GROUP ap-

pears to have weathered well th downturn experienced by some other music merchants this summer due to the scarcity of new hit albums.

While same-store sales at Musicland were down almost 1% for the quarter ending Sept. 30, the Minneapolis-based merchant stood slightly above break-even with net income of \$62,000 on sales of \$389.4 million. In contrast, Trans World En-

tertainment issued an advisory that it would likely lose between 4 cents and 8 cents per share in its current quarter, which ends Oct. 28. Although this is not an apples-toapples comparison, because Music-

land and Trans World numbers are not for the same time period, Music-land's performance indicates that it still has plenty of gas left in its tank to clean up its balance sheet In fact, Musicland's brick-and-mor

tar division had earnings of \$2.2 million, or 7 cents per share, on revenue of \$387.9 million, but its E-commerce division lost \$2.1 million on sales of \$1.5 million. Musicland shares closed down 31 cents at \$6.69 on the news, which was released Oct. 19.

Musicland is already three years into its turnsround from the days when it was hovering on the brink of bankruptey. During that time, its has been finencing its operations through each flow without touching

At the end of the quarter, Musicland's long-term debt totaled \$258.5 million, and the chain needs another year of strong earnings so that most of that debt can be retired. If snoth-

er price war doesn't break out-who knows how the discounters will react to Best Buy's selling the Limp Bizkit record for \$9.99, or to the BMG Record Club's one-price CDs for \$9.99-Musicland likely could put another \$160 million-\$170 million in ebitda (earnings before interest. taxes, depreciation, and amortization) up on the scoreboard. Keith Benson. usidsed's vice chairman, says that the company has generated \$148 million in chitde in the trailing 12 months. Analysts are projecting that

Musicland will hit earnings of about \$1.60 per share this year Music product, which makes up about 50% of the company's revenue, underperformed the other product lines carried in the stores, Benson reports. Video, driven by DVD, posted strong gains, as did electronic

Benson says overall the company's gross margin improved to 39.3%, which is 150 basis points higher than

in the third quarter of last year. Benace attributed half of the gross mar gin increase to better control of shrinkage. However, selling, general, and administrative (SG&A) costs. which were \$4.9% of total revenue. overtook the gross margin gain by coming in 160 basis points higher than in the third quarter of last year One of the factors swelling SG&A costs was fees for Musicland's online store. So far this year, the E-com-

For the nine-month period, Musicland posted total sales of \$1.2 billion. up 3.3% from the \$1.17 billion gene ated in the same time period in 1999. Net earnings for the period were \$3.5 million, or 12 cents per share, vs. \$3.6 billion, or 10 cents per share. Comparable-store sales for the nine-month period this year rose 1.9%, with the mail division having a 2.3% gain and the superstore division having a 0.9% incresse. The 1.9% gain is down, however, from the 2.5% increase in the ame time period last year

merce division has generated sales of

\$5 million

Musicland finished the third ous ter with 1,331 stores, down one from the 1,332 it had a year ago on Sept. 30. But while store count remained almost the same mall stones drawned from 1,093 units last Sept. 30 to 1,062 this year, while superstores Media Play and On Cue went from 239 units last year to 200 this year, with most of the growth coming from the latter small-town concept.

WHEN THE Backstreet Boys' new record, "Black & Blue, stores on Nov. 21, the gient Wal-Mart chain will be the sole account offering a premium, a bonus track on the album, according to sources. That track is titled "What Makes You So Different (Makes You So Besutiful)."

OOPS: When I reported on the Trans World full conference, I forgot to mention that the chain handed out service awards to staffers, running from 25 years down to five-year stays with the company. In the 25-year category were Peter Monell, a district manager in Pennsylvania; Barry Shumaker, a regional manneer in Pennsylvania; and Al Wilson. a merchandise buyer in Boston Twenty-year awards were presented to Kim Berwager, an assis-

tant store manager in Pennsylvania. Patsy Eriole, a clerk in returns in the Albany, N.Y., distribution facility; James Goard, a delivery clerk in the Albany facility; Jill Teal, a dis-trict manager in Ohio: Reval Simmons, a director in MIS in the Albany headquarters; and Laura Kosakowski, in administrative support at the home office.





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SEATTLE HAS TASTE FOR JAZZ

(Continued from page 53)

Young's first taste of jazz came "when I was 10 or 12 years old, says the former owner, who did real-estate research for Montgomery Ward department stores for 19 years, "I listened to Duke Ellington and Louis Armstrong at my friend Marshall Brown's house. He's since become a high school jazz educator in Farmingdale, Long

"I wanted to combine my interest in jazz with retailing," he adds. "I took an Alaskan ferryboat in 1982, and it brought me to Scattle. That's when I discovered Pioneer Square, and I came back to do my 'mini-research study' about jazz three weeks later. I've been very proud of my site selection here, because I've never moved to another building."

Bud's "customers were 99% male until around 1999," says Young. Females were very rare, unless they came in to purchase an album for their husbands or boyfriends. Women are much more interested in jazz now." Today, both sexes purchase from a

selection of vintage CDa that "we should never he out of at any time uvs Rasmussen. Those are from such ters as Armstrong, Ella Fitzgerald, Ellington, John Coltrans, and Miles Davis "We really don't have a 'star policy'

here, though," emphasizes Rasmussen, "For us to carry even 10 of a brand-new album would mean we have a lot of faith in it. We want to move more merchandise, but through variety.

"Diana Krall was one of our largest. sellers last year, along with the Cuban pismist Gonzalo Rubelcaba," he recalls. 'Krail's gotten tons of airplay and publicity. She made a few appearances in Seattle, well before she ever signed with Universal."

Bud's product mix is 55% mainstream jazz, 10% big band, 10% female jazz artists, 10% Seattle-aren jazz, 5% blues, 5% Dixieland to early jazz, and 5% jazz anthologies. Latin jagz is one of the hottest est-

egories. "We have much of the early Cuban jazz, like CDs by Beny More from 1928 to 1945," says Rasm But I've stayed away from the Buena Vista Social Club, because you can buy it anywhere. Tito Puente and Eddie



in Seattle. He began expanding his inventory this year, along with staying open late on Thursday nights for Gallery Walks with the art community in Pioneer Squara. (Photo: Patricia. Bates)

Palmieri's 'Masterniece Obra Maestra' album has probably been one of our prime sellers Seattle is like a blank canvas for

new jazz. "Aaron Parks received a medal from President Clinton," Rasmussen says. "He's talented way beyond his years and a child genius who attended the University of Wash ington in Scattle when he was just 16 esars old." Aaron Parks Trio's latest CD is "The Promise" on Keynote

"We went through 50 CDs of Like A Bird by Don Lamphere on Origin Rasmussen continues." has 11 CDs, besides those he recorded with Max Roach, Woody Herman, and Fats Navarro. His newest is 'Don Still Loves Midge' on Hop Records. The New Stories Trio is a favorite of Seattlites, with Marc Seales on pisz Doug Miller on bass, and John Bishop on drums and with Ernie Watts. They have 17 albums on indic lakels, includ

ing "Speakin' Out' on Origin Records."
"Usually I know who's playing in town and what nights at the clubs and concert halls," says Young, who recommends Dimetriculs Jazz Alley and other venues for live juzz. Yet. Seattle doesn't have a major jazz feetivalunlike nearby Vancouver and Victoria, British Columbia despite at least five nonprofit jazz trade organizations: Earshot Jazz, Puget Sound Traditional Jazz Society, Tenacle, Jack Straw.

Lumberjacks and miners during the Yukon gold rush of the late 1800s in Seattle listened to jazz or its precursors on player pianos and crank music boxes in saloons in Pioneer Square. From the 1920s to the 1950s, Jackson Street had almost 30 nightclubs, as the post-World War II years mucht 27,000 African-Americans to Washington for new jobs. Musicians'

to after hours downtown bars. Seattle's new Experience Music Project museum cites Quincy Jones, Ernestine Anderson, and Ray Charles as regulars in the 1940s on Jackson Street, And it has Jones' Selmer tru pet from the Bumps Blackwell Band on display, along with 45s like "Confession Blues" by Charles with the

Maxin Trio.

Seattle went bluesy by the mid-1960s, with R&B mights at the Birdland Club. Thomas & the Tomests even featured then little-known Seattle guitar player Jimi Hendrix. "Unfortunately, I don't have anything on CD from that Seattle blues era says Rasmussen. "There was all this partying going on then but not any recording. The nearest we have is a Seattle Beat' album on vinyl from

after the 1962 World's Fair." Hendrix listened to his father's 78s of Muddy Waters at home in Seattle's rarially mixed Central District neighborhood, which had "Seattle's Secret Jazz Scene" in the 1950s, "We really don't have anything from Jimi Hendrix's early blues days here, either, says Resmussen aithough Handriy went on the R&B circuit for four years before forming Jimmy James & the Plue Flames in 1995 in New York

Today, Seattle has more formal jazz education for its youth, which Rasmussen wholeheartedly supports. When Wynton Marsalis and the Essential Ellington jazz feet invited 15 high schools to play May 15-16 at Lin-coln Center in New York, four of them

were from greater Scattle. Rasmussen volunteers twice a week at the Jazz Lab at his alma mater, Franklin High School in Senttle, and he's traveled with his protégés to competitions. "In my senior year, I played in 1974 for Franklin High at the Kennedy Center in Washington D.C., and we toured Europe," says Rasmussen, who also gives jozz CDs to 20 secondary schools during the



10% of all CDs at Bud's Jazz Records, Jackson Street is where the 18-year-oil store is located and where azz began in the Emerald City in the late 1800s with the Yukon gold rush. (Photo: Patricia Bates)



sary at its annual convention, held Aug. 17-20 formances by 22 of the company's recording in Atlanta at the Renaissance Waverley artists, there was a plethora of colorful Hotel, the company's 400 staffers were treat-Hawaiian shirts and hundreds of cell phones ed to three days of artist showcases and daily in use throughout the convention,



performed et one of the talent show cases. Shown at the showcase, from left, are No Authority's Danny Zavatsky; Ray Milanese, WEA regional VP, Philadelphia: No Authority's Tommy McCarthy and Ricky G.; Howie Klein, resident of Reprise Records; Guy Oseary, Mavenck Entertainment part ner; Dave Mount, chairman/CEO of WEA Inc.; and No Authority's Eric



"Mountain High . . . Valley Low" from Sylvie Phone, chairman/CEO of Elektra Entertainment Group, Shown at the presentation, from left, are Alan Voss, exeutive VP/GM of WEA Corp.; Fran Alberte, executive VP of music sales for WEA Jay Perioff, VP of sales for Elektra: Richard Nesh, serior VP of urban promotion for Elektra; Adams; Dava Mount, chairman/CEO of WEA Inc.; Rhone; Randy Patrick, WEA regional VP, Atlante; Rey Milanese, WEA regional VP, Philadelphie; Denny Schone, WEA regional VP, Chicago; Tony Nemczyk, WEA regional VP, Los Angeles; and Greg Thompson, executive VP/GM of Elektra.



Inc., congratulated convention attendees on a "marvelous marketing per formance that resulted in 69 gold alns, 31 pletinum albums, and WEA catalog sales that scanned more than 120 million albums in the last 12



Heims, Sue Costello, Jack Klotz, Bill Brown, and Fran Alberte. Shown in the second row, from left, are Fred Barsuglia, Dann Cotter, Ron Hewlett, and Lonnie Pleasants



Warner Music Group, gave the closing



Rick Shoemaker, president of Warner/Chappell Music; Collective Soul's Will Turpin; Ron Shepiro, executive VP, GM for Atlentic Records; Dave Mount, chair man/CEO of WEA Inc.; Les Bider, chalman/CEO of Warner/Chappell Music; Collective Soul's Ed Roland; Val Azzoli, co-charmen/co-CEO of the Altantic Group; Roger Ames, chairman/CEO of the Warner Music Group; Rick Froio, senlor VP of sales for Atlantic; Collective Soul's Ross Childress and Shane Evans; and Steve Davie, senior VP of artist development for Atlantic

Top Music Videos

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MS WED.	ASTWEEK	MIS ON CHAIT	COMPLED FROM A NATIONAL SWIFTLE OF RECKL STORE, MASS SALES REPORTS COLLECTED, COMPLES, AND PROVIDED BY TITLE, Lable Distributing Label, Catalog Humber	SOUNTERNET SOUNTERNET Principal Performers	Separate Separate
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1	1	5	BALLER SLOCKIN' Cash History Universal Music & Victor Dist. \$3834	Cash Money Millionares	19.95
2	2	6	SUPERNATURAL LIVE A Annia Records Inc. BMC Youn 19750	Sentone	15.56
3	4	6	HARMONY IN THE NEARTLAND Spring House Video Chordard Drd. Group 44395	816 & Glorie Galther And Their Homecoming Friends	29.95
4	5	9	AARON'S PANTY (COME GET IT) THE VIDEO & Justiania Viae BHS Video 41721	Apron Carter	535
5	3	51	TRIBUTE A Vege Muet Video 77845	Yanni	28.95
6	10	240	NELL FREEZES OVER &* Gather Home Wood Drivertal Music & Viceo Driz 39548	Eagles	24.96
7	16	12	BECAUSE HE LIVES Spring House Video Chordant Dat. Group 44356.	Bill & Gleria Calther	35
8	11	4	BRAND NEW DAY-LIVE FROM THE U.N. ALM Video Universal Music & Video Det. 53283	Sting	18.95
9	7	26	MEMPHES HOMECONING Spring House View Chestant Dell Group 44397	Bli & Grona Garther	29.95
10	12	48	TIME OUT WITH BRITINEY SPEARS &"	Britney Spears	15.95
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15	14	2	VIEW FROM THE VAULT	Gratiful David	25.95
18	17	45	Grand Dard Merchandung, Inc. Mentany Herre Video 367522 LISTENER SUPPORTED & MISC Video 65000.	Dave Methews Bond	1230
17	6	28	GOOD NEWS	Bill & Gora Galther And	29.90
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32	33	9	PURPOSE BY GESIGN Verty Nove 43140	Fred Hammond & Redical For Christ	19 95
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34	9	22	MOUNTAIN HOMECOMING Soring House Shide Charlett Dat. Group 44376	Bit & Giona Gather And Their Homecoming Friends	25.96
35	RE-S	MI	RAGE AGAINST THE MACNINE & Est Nucl. Video Sery Music Entertainment, 60160	Page Against The Machine	14 95
36	32	75	USA Hone Entertainment 599553	Sharia Twain	19.95
37	34	5	GOD IS WORKING; LIVE Inted Vites Sony Music Entertainment 50233	The Brooklys Telemacie Choir	19.35
38	33	239	LIVE FROM AUSTIN, TEXAS & Epic Mace Video Sery Music Entertainment 50;30	Stevie Rey Vaughen And Double Tiouble	1495
39	38	70	LIVE AT THE REACON THEATRE & Columbia Munic Video Sony Music Entertainment 50171	James Taylor	1495
40	20.0			Bee Com	

Judy & David Retool Some Classic Fairy Tales In New Series

TWICE UPON A TIME: Judy & David, a Juno Award-winning. Toronto-based married equals and one of the most outstanding children's acts working today, have finally made inroads into U.S. retail stores. Their latest releases, and their first for acclaimed Toronto company the Children's Group, are a pair of retooled fairy tales. Mania" and "GoldiRocks," the initial releases in the due's new series "Once Upon A Time." Both albums are available at Camelot, Coronuts. Harmony House, HMV, MediaPlay, Peaches, Strawberries, Virgin Value Music, Barnes & Noble, and



etc) as well

Both albums are atop Child's Play's list of the best kids' albums of 2000, being among the freshest, funniest, most creative releases we've yet to come across. The "Once Upon A Time" series updates classic tales: "PigMania" takes on "The Three Little Pigs, while "Gold Rocks" undates "The Three Bears," which is not, in itself, a wholly original idea.

A number of albums based on a similar concept have come out over the years. But Judy & David's are by far the finest. The humor is cutting-edge and witty, the character voices (done entirely by the counte) spot-on, and the original music is bright, splashy, varied, and fun. In fact, Judy & David ring such wildly creative changes that their source material is transmogrified.

The pair's hip, frequently hilari-ous re-imagining of these exceedingly familiar tales gives them a new lease on life. In "PigMania," the poreine troiks is composed of siblings, of course, but the bricklaying piggy's a girl, brainy Brainella. Her others are surfer-talking Frankie. the straw aficionado, and lovably dim Woody, the stick man, (Braine) la; "I have been contemplating our situation, and I have now determined that the best course of action would be to begin the immediate execution of the construction of our respective habitations." Woody: Frankie: "Like, we should build our

Their encounter with the sinis ter hipster Big Bad Wolf changes their lives for the better, of course and even leads to a conversion of the wolf: He goes on to write a tofu BILLBOARD NOVEMBER 4 2000

houses, dude.")



bu Moira McCormick

cookbook. Throughout, Judy & David's infectious pop/rock tunes and ballads keep the action snapping along. Plus, the duo makes a oint of incorporating "strong male characters," says David Gershon. "There aren't very many of them in classical fairy tales, by

In "GoldiRocks," the titular gal's a fanstic rock'n'roll guitarist whose perpetual power chording keeps the neighbors awake and her family in despair. Leaving home in a nobody-understands-me haff, she drops in on the Three Bears, who as we all know are out for a walk, and proceeds to wreak havoe with their furnishings and food. Here, Judy & David employ a wide variety of musical styles, including Chuck Berry-style rock'n'roll, country. calypso, light opera, and even klezmer, in Goldi's violin-spiced ode to porridge. Naturally, she learns her lesson too, aided by a new char-

acter, a loquacious, Oxbridgesounding owl. Not the least of the pleasures here is seeing how these well-worn stories benefit from the addition of strong female characters. There are laughs at every turn, and it's humor that works on multiple levels, from preschool to parental.

"Our work's been going in a lot of new directions," says Gershon. "We've been developing a new touring symphonic show. We're writing sic for a new version of 'Peter Pan,' which will be staged at Toronto's Elgin Theatre for six weeks starting in December. We've always been intrigued by the idea of doing stories-we use them a lot with our

EXECUTIVE

NEW MEDIA. MyTurn.com promotes

Michael Fucha to chairman/CEO in Alameda, Calif. MyTurn.com also

names Brian Dougherty chief

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of operations for Foresight Elec-

COO and Christos Garkinos senior

VP/chief marketing officer in Los

Angeles. They were, respectively,

executive VP/chief marketing officer

Icebox Inc. names Cheryi Parnell

tronies Inc

own kids (Jared, 3, and Abigail, 17 months Linevery situation from bed time to taking them to the bathroom. We wanted to combine music and stories and in doing so offer something recognizable to people who weren't familiar with us." (Judy & David have

a preschool TV show in Canada "Judy & David's Boom Box. they've also sold a staggering 5 mil lion copies of a cassette gift set called "The Little Yellow Rose Gershon adds, "We also really

love taking classic stories and put ting new spins on them." "PigMania" was written in a three-day "burst of creativitywhich was then fine-tuned for a year," he says. One track, "The Mamma Pig," he notes, "became a rock'n'roll gospel number, with a saxophone-blowing Mamma Pig

telling ber piglets to hit the road "Grown-ups are tickled, of course, "but kids get it, too." The due also tosses in more than a few in-jokes that offspring probably won't be old enough to appreciate (like a subtle but hilarious Cheech & Chong reference), mak

ing these albums unusually entertaining for parents. Both Gershons feel the Children's Group, best known for its awardwinning series "Susan Hammond's Classical Kids," is the ideal vehicle for their series. "We'd been talking to [company president] Michelle Heuderson about doing something with them, maybe rereleasing The Little Yellow Bus.'" Gershon save But then the couple began ficsh ing out "Once Upon A Time," and the Gershons thought "the best

place to take the series was right in our neighborhood" he says "They've specialized in weaving modern-style stories with classical music, and this was classic stories set to modern music." The albums, he notes, are co-pro

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dured by the couple along with noted Canadian producer and Juno winner Lance Anderson (Leahy). The "Once Upon A Time" CDs TURNTABLE

are also enhanced with CD-ROM components, "at no additional cost notes Gershon. "We've put [in] games, coloring sheets, music video, and lyrics and use characters from the albums as hosts

Judy & David are working up a live mall-tour version of both al and even have a full-scale stage extravaganza mapped out for "Goldi Rocks," which has interested a number of potential international investment partners. And then there are the next two releases in the series, which at this point look to be "Beanstock" (a Woodstock-themed

"Jack And The Beanstalk," in which called the Beanies) and a "Little Red Riding Hood" spinoff that may be titled "Red'z in The Hood." "The Big Bad Wolf makes a repeat pearance here," notes Gershon

"After his success as a tofu cookbook author, it comes out-on a tabloid talk show or something-that he's also [backslid] into scaring little girls in the In general, says Gershon, "the rocess of creating this series has been quite a different experience for us, and it's great fun."

Billboard. MOVEMBER 4, 2006

Top Kid Audio... APTIST/SEDIES TRINT, CATALOG NUMBERIDISTRIBUTING LABEL ISHELF PRICE

No. 1 TOY STORY 2 VARIDUS ARTISTS • TODOLER TUNES 26 CLASSIC SONGS FOR TODOLERS VARIOUS ARTISTS TOOO MUSIC FOR UTTLE PEOPLEMON RHING 75262/9H/MOX 5666 9K 4 WARROUS ARTISTS A. CESNEY CHILDREN'S FAVORITE SONGS VOLUME 1 MALT DENCY 8606056 989 980 5 4 BEAR MALT DESMEY 860640X9:98 Casse MEAR IN THE RIG BLUE HOUSE 4 VARIOUS ARTISTS RAGIO DISNEY JAMS VOL. 2 MALT DISNEY 860980/9/98/12 98: VARIOUS ARTISTS 8

LA VIQA MICKEY WOODY'S ROUNDUP VARIOUS ARTISTS VARIOUS ARTISTS & CLASSIC DISNEY YOU. 1- 60 YEARS OF MUSICAL MAGIC

10 THE POWERPUFF GIRLS NERCES & VILLAINS **VEGGIE TUNES •** VEGGIE TUNES 15 FRED MOLLIN DISNEY'S LULLABY ALBUM 860677(9.96/12.98) CEDARMONT KIDS CLASSICS • SCHOOL SECTION 62220 2 98-5 98-SILLY SDNGS HEWN READ, ALONG TDY STDRY 2 CD COMBO VARIOUS ARTISTS A* 0 DISNEY CHILDREN'S FAVORITES VOLUME 2 16 182 MONMY & ME TWINKY TWINKLY LITTLE STAR RE-DOT

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Michele Glazer is named online marketing director for Music.com in New York. She was relationship marketing manager for Prism Comwww.billboard.com

for Virgin Entertainment Group and

executive VP/COO of Concorde-

David Bean is named VP of pro-

gramming for MusicMatch Inc. in

San Diego. He was director of online

entertainment for OneRadio.

New Horizons Corn.

munications Services.

PLAYTIME FAVORITES

MORE SILLY SONGS

VEGGIE TUNES 2

Columbia Squeezes Vids Through Narrow Bandwidths; Macs Get Napster

hu Marilan A. Gillen.

MUSIC VIDEOS are one of those seemingly spot-on online applications that have thus far proved to be ahead of the technological curve. The concept is cool, but the execution for many fans still living in a low-band world (and you know who you are) has been lukewarm at best It's a temporary problem that will

scale down as access to better bandwidth rumps up (the U.S. broadband market is expected to expand to 18.9 million subscribers in 2004, according to investment bank Verseis Subler), but in the meantime there are some innovative stopgsp steps being taken to sidestep the stop-motion headaches.

Columbia Records, for instance, has just launched the first series of so-called Music Digitals, which are full-length music videos (sort ofmore on that in a moment) that are available exclusively online.

The "videos," which the label plans to use to showense its emerging artists, are in fact built using Shockwave's Flash animation in a format that's said to be smaller than a 30-second QuickTime videoclip.

The technology-otherwise known as Vmations-is already being used by other labels online, and links to Vmations from additional acts, such as Artemis Records' Kittle, can be found at the compa-

ny's Web site. Vmations.com. A test drive of one of the first batch—the Getaway People's "Six Pacs"-proved essyroing. A brief load time yielded to a several minute presentation of eye-popping visuals and ear pleasing audio, delivered in a quarter-screen box.

In addition to "Six Pacs" (thegetawaypeople.com/musicdigital), Music Digitals from Columbia acts up now are P.J. Olsson's "Visine" and "Good Dreams" (pjolsson.com/ musicdigital), Paloalto's "Sonns (paloaltomusic.com/musicdigital), and the Union Underground's "Turn Me On Mr. Deadman" (the union under ground.com/

Music videos are one thing, of course. Live streaming video-think rosy visions of online concerts-is another problem altogether. A new study released Oct. 24 by Internet consultancy Keynote Syr

tems confirms that most online video streaming experiences right now are, well, not too great-and the same thing could be said about live sudio streams it adds The company says it measured the

quality of live audio and video streaming at 20 popular Web sites and rated them on a scale of one to 10. The highest score went to MTV Interactive, which itself managed

A perfect 10 is a pretty tough standard, it must be noted. Ten represents near-DVD broadcast quality, the comavailable score that can be achieved given "the current state of Internet technology" is a six-or something more like home video quality. Still that is the benchmark that viewers have become accustomed to in the offline world, and wide acceptance of online video likely won't be possible

without at least that. Keynote does say it expects scores to improve as technology does.

MAC ATTACK: Macintosh users who have actually been paying for music (and you know who you are) now have another option with the rollout of the official version of Napster for the Msc. The new applies tion, available at napster.com/mac, allows Macintosh users to connect to the Napster community and share

And while they (see) are usually the last to get cool, new stuff, Mac users will this time be the first in line to experience some new features according to Napster founder Shawa Fanning, who says the upgrades came in response to user feed Additions showcased with Napster for the Mac-which supplant the unofficial Macster softwar available now-are new tool bar fi

vors that "match the new iMac col ors," as well as a search history feature that allows users to keep track of their last 10 searches. Mac users ran also customize their list views. hide "dockable" chat windows in the toolbar, and use "drag and drop" to move their music files between folders or the desictop, according to the company, which, you'll recall, is being sued by the the Recording Industry Assn. of America over slleged copyright infringement.

MARK THE DATE: The Country Music Assn. (CMA) is gearing up for its second CMA Town Meeting: Navigating New Music and Media Business Models. The annual daylong event will be held from 2 p.m.-6:30 p.m. on Nov. 8 at the Renaissance Hotel in Nashville and will be

followed by a cocktail reception. Kicking things off with a keynote address will be Frances W. Preston, president/CEO of BMI, Two panel sessions follow: "Tuning In The New Radio Spectrum" and

"Catalysts In Music's Digital Realm: Change Agents Impacting The Industry" (the latter hosted by yours truly). Registration is \$25 for CMA members and \$40 for nonmembers and can be done online at cmaworld.com

TAKE YOUR PICK: VH1.com has unveiled the finalists in its inaugur-al My VH1 Music Awards. Fans selected both the categories-such as the Your Song Kicked A** but Was Placed Too Damp Much Award -and the finalists for this do-ityourself event and will be able to vote on the winners up until the trophies are presented Nov. 30. Creed leads all finalists with eight nominations, followed by Red Hot Chili Peppers with seven and Faith Hill with five. A complete list of nomi-

nees-and a chance to cast a vote-

can be found at VH1.com.



some internet issues during a fund-raiser for Hillary Clinton's senatorial campaign. Silicon Allay's new-media leaders were invited to discuss technology issues during the reception, held Sept. 8 at Sky Studios in New York.

TRAFFIC TICKER Top Music Info Sites Unique Visitors (in 000s)

ALL PERSONS

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e Action. Online locker company Myplay recently sponsored a -nicknamed "White Magic" -- in the fourth annual Sand Hill Chair soapbox derby. Pictured, from left, are buggy driver Audrey Solis, a er of Myplay's Customer Care group; buggy "pusher" Thunder, the cot for the Golden Stata Warriors basketball learn, and Doug pleighn, Myplay CEO

Rillboard Ton Internet Album Sales

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THIS WEEK	DAST WED	WES ON	COMPLET FROM INTERNET SH COLLECTED, COMPLET, AND F TITLE IMPRINT & NUMBER CHISTRIBUTING LABOR	LES MEPORTS NOMBED EX CONTROLS ARTIST	SILLBOARD
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ε	8	5	MUSIC A" MAJERICA 47556/WHITHER BROS.	MADONNA	1
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17	13	2	REMEMBER THE TITANS	SCUNOTRACK	Ī
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BETTE MIDLER 97

Home Video



County uncrate a raptor from the original "Jurassic Park" movie that was dons! ed to the museum by Universal Studios Home Video in calebration of the film's debut on DVD. Universal president Crag Kombleu, at podium, hosted the festivities. DVD collector's editions of "Jurassic Park" and its sequel "The Lost World: Jurassic Park* arrived in stores Oct, 10. (Photo by Eric Charbonnsau Berliner Studio)

Special Interest Comes To Life On Web Interactivity Seen As Large Advantage Over Videocassettes

BY CATHERINE APPLEFELD OLSON As Web sites try to offer new content for a variety of consumers, special-interest programming has found a new outlet beyond the traditional channels of home video and

An armful of companies, includng the Internet Movie Channel, earnFree.com, MPI Networks, RocketVox.com, ShowMcTV, and VastVideo, have over the past year developed plans to digitize their content and deliver it to targeted Web audiences. The business models vary but the premise is basically the same: Consumers are hungry to find information about a specific topic, and special-interest programmers can provide the widbook con "There are two types of pro rams—entertainment and special interest," says Will Leuden, CEO multimedia of ShowMeTV, which specializes in the how-to market. "When you learning

think of the number of people who come to the Internet for informanew window for the content but tion to learn how to do something, it is surprising that special-interest is one of the last categories to

offer a direct retail channel for the product as well. Rocket Vox.com, the brainchild of a couple of Real Networks alumni For producers of specialty prois following a model of licensing grams, many of which bave had existing video, digitizing it, breaklimited retail exposure, the surge ing it down into cyber-friendly, catof interest from Internet comp egorized clips, then relicensing itnies facilitates an opportunity to typically on a per-clip basis-to broaden their audience, make some other Internet sites. "We are providing the pro-

upfront cash via licensing deals. and share in revenue down the line. gramming that will allow other Additionally, in many cases Intersites to program their own channet companies not only provide a (Continued on page 63)

'Ultimate Toy Box' Defect Corrected After Recall; DVD Rental Site Launches

ANOTHER TOY STORY: Buena Vista Home ANOTHER TOY STORY: Buena vista home Entertainment says everything is under control following the recall of about 1,000 units of the boxed set "Ultimate Toy Box." The set includes "Toy Story." Toy Story 2," and a third disc with supplementary material. Some "Toy Story 2" s, however, also included the R-rated "High

Fidelity. Technicolor, which replicated the disc, identified the problem as a "content mix" error but won't elaborate further. The renlicator isolated the prob lem to one plant. "Technicolor will continue to investigate the cause of the defect and the magni-

tude of the problem. the replicator said in a The defect was isolated to Costeo stores in the Midwest, which received replacement boxed sets by Oct. 21, just four days after it went on sale, according to a Buena Vista

eswoman The recall affected less than 1% of the total units shipped, and Buena Vista and Technicolor say that none of the "Toy Story 2" discs in the twin pack were affected

Consumers who notice the problem are asked to sturn the product to where they purchased it for a full refund or replacement, "Ultimate Toy Box" costs \$69.99. Buena Vista has set up a hot line to handle any questions about the recall. The number is I-800-None of the VHS copies of "Toy Story 2" were

affected by the recall. OVERNIGHT DVD: Another online DVD rental

Web site is set to launch Monday (30), Redwood City, Calif.-based RentMy DVD.com will offer 8,000 titles for next-day delivery for \$3.50 for new releases and \$2.50 for catalog titles. Consumers can keep the DVDs for a week, A \$1.50 shipping charge applies for the first title and 75 cents for addi Unlike other online retailers that farm out ful-

fillment duties, RentMyDVD will set up its own distribution centers. Two will operate out of San Francisco and New York, with another 13 expected to be open by the end of next year, according to

VP of marketing Tony Hicks. Long-term plans call for other centers to be offered franchises. Hicks says the company wants to franchise 269 distribution centers around the country. "We want to provide next-day service, and

the only way to do that is to control the inventory," RentMvDVD.com also wants to turn the distri-

bution centers into electronic distribution centers for video-on-demand movies. In addition to the flat rental rates, consumers

can choose a monthly plan that automatically sends them movies they sign up for in advance. The company also plans to institute a subscription program next year. Opening-day specials include one free title for every paid rental. Half-price

shipping fees also The site plans to

by Eileen Fitzpatrick rent video games and game consoles as well as DVD players beginning in the first quarter of 2001. Used DVDs will be offered for sale.

EN ESPAÑOL: Warner Vision International nultaneously release Luis Miguel's "Vivo" on DVD and VHS in Europe, South America, and the U.S. on Monday (30).

The concert video was filmed during Miguel's five night sold-out stop in Monterrey, Mexico, at the Fundidora Stadium. Miguel was touring in support of his Latin Grammy Award-winning album "Amarte Es Un Placer. The title is available through Warner Music Vision in Europe and South America and through WEA Latin in the U.S. It is the first of 50 titles expected from Warner Vision International, which is creating programs specifically targeted to the Latin American DVD market

In other DVD news, the Consumer Electron ics Assn. reports that third-quarter DVD player shipments topped 2.5 million units in the U.S. The DVD Entertainment Group predicts penetration levels will reach I3 million households, up from 10 million predicted earlier this year.

'The Harder They Come' Debuts On DVD With Cliff's Commentary

NEW YORK-One of the more influential music films comes to DVD Tocoday (31) with the Criterion Collection release of "The Harder They Come," the landmark 1973 Jamaican-ghetto crime story starring Jimmy Cliff.

Regarded as the first film to introduce reggae to the American mainstream, "The Harder They Come" was written and directed by Perry Henzell and depicts the underground culture Kingston's shanty towns where reggae became a powerful sociopo-litical force. It also portrayed the venal underbelly of the reggae music business and featured a classic soundtrack starring such reggae legends as Cliff, Desmond Dekker, and Toots & the Maytals. The \$39.95 DVD offers a

widescreen digital transfer, supervised by Henzell, who also provides sudio commentary with Cliff. Also included is an interview with Island Records founder and key reggae proponent Chris Blackwell, who helped fund the movie and released song "The Harder They Come the soundtrack Bios and discours. phies of the film's musicians are

The soundtrack album was the first big reggae album," saya Criterion staff producer Karen Stetler, who produced the DVD version of "The Harder They Come." "So it's interesting to get the perspective on the music-and the movie's role in its ensuing success from those who were instrumental in bringing reggae to an

Stetler singles out Cliff's involvement in the commentary track as one of the key elements of the DVD. "He's always touring and is hard to track down, but we were able to meet up with him at a concert stop in Florida," she says. There isn't much archival material available on the film because it was done on a shoestring budg et, so it's great to have Jimmy's participation-and Perry's. They both have such beautiful speaking voices.

On the DVD Henzell explains how he relied on friends to cobble together the financing for the picture. "He was from a privileged, white family in Jamaica but was interested in the 'real' Jamaica and the freedom to run around and experience it," Stetler says. "It took him a while to make [the movie] but he finally got it finished and exhibited in the States at the Filmex festival, where it was initially seen. Henzell also discusses the music selections and how the movie's title was chosen after Cliff wrote the

during the filming. We did an audio restoration to clean [the soundtrack] up, and it sounds great on DVD," says Stetler, "It's one of those movies with lasting popularity that affects people. Perry and Jimmy both talk about that: There's the underdog plot, and Jimmy says that the portrayal of Jamaicans is so real that it has this kind of universal appeal for people."

Ton Video Sales

S WEEK	IT WEEK	MKS ON CHART		TOWAL SAMPLE OF RETAIL STORE SALES RE	Principal	har of Tabase	hon	Suggested List Price
H.	3	ž	TITLE	Distributing Label, Catalog Number	Performers	32	ã	33
1	1	5	THE LITTLE MERMAID II: RETURN TO THE SEA	Wat Daney Home Victor Burna Victor Entertainment 19580	Assimuted	2000	M	N 9
2	10	2	BALLER BLOCKIN'	Cash Money Universal Music & Video Stat \$3834	Cash Money Milliocomes	2900	MR	199
3	4	21	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Ken Catholi	2200	NR.	25.9
4	5	10	ERIN BROCKOVICH	Unversal Studios Home Video 85710	Julia Roberts Albert Filmey	2900	R	22.9
5	12	6	FCW EXTREME EVOLUTION	Pioneer Entertainment 71404	Vancus Amors	2000	10	14.5
6	2	п	MARY KATE & ASHLEY- SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary Kate &	2900	10	14.5
,	1	16	PLAYBOY'S WET A	Planting Home Value	Ashley Olses Various Affists	2900	10	251
	14	-	PLAYBOY'S GIRLS OF HEDDNISM	Universal Music & Video Dist PBV0864 Playboy Home Video	Various Artists	2900	10	251
	7	22	AMERICAN PUF	Universal Music & Video Dist. PBV0666 Universal Studies Home Video 84436	Jason Bags	1999		201
10	15	7	NEXT FRIDAY	New Line Home Video	Alyson Hannigas Ice Cube	1399	8	251
_		_		Warner Home Video 5034 Playboy Home Video		_	-	-
11	6	33	PLAYBOY'S SEXY GIRLS NEXT DOOR	Universal Munic & Video Dist PBVORES	Vacous Artists	2900	M	251
12	36	15	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Hame Video 83718	Animated	1994	MR	251
13	3	22	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	8	191
14	25	23	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0661	Josh Ann Paterson	2200	16	291
15	NE	*	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist, PBV0858	Various Artists	2900	M	251
16	19	11	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Wat Disrey Horse Video Buesa Vista Horse Entertainment 19751	Animated	2900	101	24.5
17	8	15	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Hilley Joel Osmeno	1399	PG-13	25 5
18	16	и	THE MATRIX	Warner Home Video 17737	Keanu Recyes Laurence Fishburne	1999	2	251
19	NE	*	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Wideo Universal Music & Video Disc PBV0867	Venous Artists	2200	10R	251
29	21	7	THE BEST MAN	Universal Studios Home Video 20715	Yaye Diggs Na Long	1399	2	751
21	11	8	THE TIGGER MOVIE	Walt Disney Home Video Burns Vida Home Entertainment 19302	Animaled	2200	6	241
22	34	17	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Victo Universal Music & Video Drid PRIVORS6	Vanous Artists	2200	M	29.9
23	HEY	*	TOY STORY 2	Walt Depty Home Video Burna Vista Home Entertainment 18460	Ton Henks Tim Allen	1999	6	36.1
24	13	5	THE SIMPSONS TRICK OR TREEHOUSE	Fortideo 2000478	The Simpsons	2000	10	24.1
25	18	5	KILLED KLOWNS FROM	MGM Home Entertainment 1000957	John Wenne	1568	PG-13	121
24	38	11	OUTER SPACE THE FOG	MGM Home Entertainment 100812	Jamie Lee Curtis	1979		59
n	77		EYES WIDE SHUT	Warner Home Video 17655	Tore Crusse	1999	8	291
28	27		SLIPKNOT, WELCOME TO	Postsoner Video 951	Nicole Kidman Stoknot	1999		5.9
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и	14	9	SAMURAI X	A.D.Y. Films 001D	Animated	2000	н	29.5
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32	32	9	SLEEPY HOLLOW	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999	a	355
23	23	4	AARON'S PARTY (COME AND GET IT)—THE VIDEO	Jiva/Zamba Video BMG Video 41721	Aaron Carter	2000	100	59
23	40	14	SHAFT	MGM Home Entertainment 95051	Richard Roundline	1973		12
	<u> </u>	2	VAMPINE LOVERS	MSM Horse Entertainment 1000172	Inend 198	1929	1	121

Top Video Rentals

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3	1	4	HISH FIDELITY (I)	Tou/Intene Home Video Burns Vide Peans Enter(annext 2034)	John Creatile Jack Work				
4	6	3	FINAL DESTINATION (I)	New Line Horse Video Warner Home Video 5057	Devor Savo All Later				
5	HE	w>	RULES OF ENGAGEMENT PI	Peramount Home Video 332173	Tommy Lee Jones Served L. Jackson				
6	NE	wr	PITCH BLACK (II)	Ulmercal Studios Home Video 85550	Vin Deset Cole Hauser				
7	3	5	MISSION TO MARS I/G (3)	Touchstone Home Mobil Susma Visita Flavor Enterfacement (1957)	Gary Sinse Tim Roopins				
ı	NEWP		SHANGHAI HOON PS-15	Touchstone Helms Video Burns Vidia Home Extensionners 2077	Jackie Chan				
9	4 6		ANY GIVEN SUMBAY (1)	Warner Home Video 18322	At Facine Demo Quad				
10	15	2	THE SHULLS I'S IS	Universal Studies Home Video 85/181	Joshue Jackson Lanke Bibb				
11	5	2	28 DAYS (PG-13)	Columbia TriStar Home Video 60502	Sandra Bullock Years Workscope				
12	7	5	ERIN BROCKDWICH (II)	Universal Studios Home Video #5711	Julia Roberts Attent Tickey				
13	8	12	MAGNOLIA (1)	Now Link Home Video Warner Home Video 4960	Julianne Moore Tott Cruse				
14	16	13	THE WHOLE NINE YARDS IS	Warner Home Video 18581	Brace Willis Mathew Poty				
15	10	5	THE CITIEN HOUSE RULES PG-ID	Minusa Hone Devisioners Burns Valo Hone Crantosmert 20286	Tobey Magnire Michael Core				
16	14	2	THE NEXT BEST THING (FG-10)	Parameter Home Video 334227	Magerna Suppl Everett				
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Billboard.

Top DVD Sales...

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5	2	2	SHAMSHAL NOON (7G-12) (23:29)	Touchsione Home VideoTivens Vista Home Entertainment 20771	Jackie Chan
6	2	2	AMORE MALIORISONS COMMERCIAL IS TO SEE	Universal Studios Home Video 20002	Sem Nelli Laura Derr
5	6	2	NULES OF ENGAGEMENT (IO (23 %)	Panemount Harne Victor 332174	Tomory Lop Jones Servuel 1. Joseph
6	5	2	LOVE & BASKETHALL (FO 10) (N 10)	Name (one more risks/Marrier Home Histor SOEA)	Omer Egos
7	6	2	THE LOST WORLD (COLLECTIONS EDITION DOLLEYS 1 IN 19 19 19	Universal Studies Home Volus 20052	Jeff Coldblure Robert Allessour
5	3	2	AURASSIC PARK THE LOST WORLD COLLECTION DOLLEYS	Universal Studies Home Voteo 20783	Saw Notil Laura Dove
5	2	6	FINAL DESTINATION (III CH SID	New Last Yorke MonaPhone France State 5081	Decan Sawa Ala Lutter
10	HE	*	KEEPING THE FAITH (FG-13) (25:30)	Truchetore Home Vdes/Suera Vds; Home Site tarcoist, 20,569	Ben Stiller Jense Etman
11	12	57	THE MATRIX IS \$490	Maner Hone Vices 17737	Kassu Romes Laurence Fragours
12	15	1	MISSION TO MAIS (PO-13)-129-99	Truchstone Home Video/Suera Vida Home Editationnest 18572	Cary Sinise Ten Roppins
15	HE	*	CORPSION CHEN AND COLUMN CONTRACT (18 NO	Manur Home Video 7215	Cheny Chesc Judicy Dangarles
14	10	2	NAMENDARY IN (21.10)	Paramount Home Video 5584	Mei Gibson
15	6	2	ARRASSIC PARKTHE LOST WORLD	Universal Studies Home Write 21113	Saw Melli Lease Days

SPECIAL INTEREST COMES TO LIFE ON WEB

(Continued from page 61)

nels," says RocketVox.com founder and CEO Kelly Smith. "We want to help [Internet service providers] and broadband companies become the [cable TV provider) of the Internet. Seattle-based RocketVox.com is

launching with five initial content categories-travel, home improvement, home and garden, cooking, and health-that it has licensed from producers whose work an pears on such outlets as the Discovery Channel, Arts & Entertainment, and public television.

Rocket Vox.com offers producers several ways to profit. "Not surprisingly, most of these producers want cash upfront," says Smith. "But that's OK with us. Without their products, we wouldn't be in business." The company isn't making the content available for the video market but does not rule out

Our research has shown that, although a broduction shot for TV might cost [a lot more than bure video l. customers want the brands and the names they recognize'

- KELLY SMITH that possibility for the future. "In cases where we have finished goods, we would partner with a company that already has the infrastructure to distribute special-interest finished goods," Smith

To ensure its content does not drown in the sea of Internet information, RocketVex.com is honing in on programs and people with name recognition in their given field, "Our research has shown that, although a production shot for TV might cost [a lot more than pure video], customers want the brands and the names they recognize," Smith says. Rocket Vox.com will incorporate search engine

functionality in mid-Novem! Rocket Vox.com is faeled by tech nology from RealNetworks, which is also its first major customer. Rocket Vox.com has an exclusive deal to provide all the specialinterest programming for Real-Networks' recently launched Gold-Pass monthly content subscription program. "We are a strong proponent of the paid-subscription model," Smith says, "We want to help other companies run their own

kind of GoldPass programs On the other end of the spectrum s Redwood City, Calif.-based ShowMeTV, which launches in beta at the end of this month as a catalyst for homegrown experts to create and post original how-to segments. ShowMeTV will then provide a localized context for the content and license it to other Web

sites, portals, and mobile devices. Our philosophy is that every neighborhood has three experts says Leuden, "These people exist all over the world, and they've been developing expertise they want to share with others. Until now there has been no way for consumers to get to them and get that knowledge. Now with a little help from corder, they can reach millions of

While it gets its feet wet, the site is licensing pre-existing pro grams. But its intent is to provide original programming produced for and marketed solely in the ShowMeTV universe. To help entice experts to jump onboard. the company will offer free service on its site to create a 12-part laymen's guide to creating a digital

how-to program. Beyond acquiring unique content, ShowMeTV is taking the retail angle a step further than some of its competitors. Its com merce model envisages not only selling related longform videos but providing end users with the opportunity to buy a smorgasbord of related merchandise. A clip on tennis, for example, could yield links to purchase rackets, balls, tennis camp enrollments, etc

At present the company will link with affiliated distributors on the back end, although Leuden says he eventually would like to bring distribution in house. Program pro ducers share in all retail-generated

reverse either way While many of the new breed of special-interest Web companies aim to seamlessly deliver their wares, some sites are destinations anto themselves. LearnFree.com, a 2-year-old company based in Austin, Texas, creates what it has tagged VidBooks, which combine

text, still photos, and streaming video into content that falls under one of 35 instructional channels. Existing special-interest videos serve as the hub of each edition. "In the near term and maybe forever, people on the Web are going to appreciate a multimedia experience rather than a purely text or purely video experience," says LearnFree.com president Gene Albert, "Part of it has to do with the technology, but unlike when you are watching television and you have a flinearlexperience when you are on the Web people

interacting. It is users' ability to jump around and get specific questions answered that Albert believes makes the Internet-and VidBooks-the ideal medium for special-interest content. The lack of ability to 'thumb through" a tape on a store shelf is what has made special interest VHS an "abyumal failure" compared with instructional books he notes. "If you shrink-wrapped instructional books, imagine how

are used to clicking around and

sales would go down."

Albert says users typically spend about 12 minutes on each VidBook. which they can access on the site free of charge using either the Real Player or Microsoft Windows Media Player. The company generates revenue from advertising, a portion

of which it passes on to producers. LearnFree.com also serves as a retailer/distributor for about half of the langform titles on which its VidBooks are based It also farms out purchases of the other 50% of its titles to third parties such as Amazon.com, according to Albert. "Ideally we would like to carry inventory on all of them. It just depends on the deal," he says. "A lot of people are buying the longforms," Albert says, "They are more likely to buy a video if they can sample it, and VidBooks are the way to do that. What we do is finally give special-interest video its day in the sun."



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Top Special Interest Video Sales.

RECREATIONAL SPORTS						HEALTH AND FITNESS					
ı	27	WWF: THE ROCK: THE PEOPLE'S CHAMP Blood Westing Federation Horry Video 254	14.95	1	1	95	BILLY BLANKS: TAE-BO WORKOUT Verbura Distribution 1822/4				
2	10	WWF: TABLES LACOERS CHAIRS World Westling Federation Home Video 259	14.95	2	2	87	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813				
3	26	WWF: EVE OF DESTRUCTION World Westing Federation Home Video 256	14 95	3	3	4	BILLY BLANKS: TAE-BO LIVE Ventura Cistroction 2723				
4	10	WWF: QIVAS-POST CAROS FROM THE CARRESEAN World Wresting Federation Home Video 261	14.95	4	4	33	WEIGHT LOSS-YOGA Living Arts 21				
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ε	1	ECW: EXTREME EVOLUTION Pioneer Entertainment 71405	14.58	6	б	41	LIVING YOGA COLLECTION Living Arts 61187				
7	10	WWY: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wresting Federation Home Video 260	14.55	7	7	102	TOTAL YOGA Living Arts 1060				
9	4	KING OF THE CEATH MATCH Ground Jero Entertainment 2056	15:59	8	15	6	DENSE AUTHOR WAT WOMOUT BASED ON THE WORLD F JA: PLATES Artisan Home Entertainment 10152				
11	n	WWF: THE ROCK KNOW YOUR ROLE World Wresting Federation Home Video 234	14.55	9	9	77	YOGA FOR BEGINNERS: ABS Living Arts 1188				
8	23	JUSGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	23.95	10	8	314	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1018				
13	14	WWF. INSURREXTION World Westing Federation Home Video 258	15 55	11	11	16	THE METHOD: PRECISION TONING Parade Video 30572				
12	48	WWF: AUSTIN VS. MCMAHCH World Wresting Federation. Home Video 240	14.55	12	12	62	BILLY BLANKS; CRUMCH MASTER BLASTER Anchor Bay Entertainment SV10685				
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INDUSTRY AWAITS DIGITAL GUIDELINES

nonces worste korally While the CMRRA and CRIA have had meetings on extending the existing mechanical-licensing agreement to include digital downloads there are sizable hurdles to overcome, "We aren't getting very fur," concedes Basskin, "We don't think

the physical-goods rate of 7.4 cents [per track] Canadian [5 cents] has relevance to the world of downloads The rate should be much higher. While labels based in Canada

have been supplying tracks for downloading, the downloading infrain the U.S. While the CMPPA unouestionably has jurisdiction over licensing of the sale of music if servers are located in Canada, its jurisdiction is unclear if servers are located elsewhere, say industry

"Where the transmission is [is] where the mechanical obligation nrises," argues Graham Henderson senior VP, business affairs, at Universal Music Canada.

Basskin disagrees, saying, "If the music ends up on somebody's computer in Canada, that's an exe cise of the reproduction right in this territory

In 1995, SOCAN filed a tariff for licensing of performing rights on the Internet with the Copyright Board of Canada, a quasi-independent judicial tribunal, in effect addressing the stion of liability for music on the Net for the first time

In its Phase I Tariff 22 decisis handed down in October 1999, the Copyright Board of Canada agreed with SOCAN that Internet trans same way radio, TV, or cable broadcasting are and that the same standards of copyrights are applicable However, the decision also noted that having a copyrighted work on a server does not constitute an infringement. Infringement occurs only when someone downloads the music

SOCAN has since annealed the Appeal, "An ISP in Canada is an integral part of the communication chain communicating music to the public," says Paul Spurgeon, SOCAN's general counsel. "[ISP servers] are responsible and should pay for their part in their delivery of

While the Digital Millennium Copyright Act of 1998 introduced a compulsory performance license (still to be determined) for Webcasting in the U.S., no similar blanket compulsory license is in effect in Canada, Negotiation of music use for Webcasting in Canada remains determined by individual rights

"Until all recordings are encoded and digitized, labels are being quite careful about what they license and whom they license to. says Robertson.

Abramovitch argues that without a compulsory performance, licenserights holders are, in fact, in a stronger position that their U.S. counterparts.

"Anybody who wants to trans mit our masters has to deal with us," agrees Henderson, "We're in the driver's seat because we con-

stronger [than the U.S. position]." Further bad news for Canadian Internet operators is that next year the CMRRA expects to introduce its own Internet tariff since there is no ephemeral exception for Webcasting in Canada. An ephemeral right is a reproduction right that addresses the broadcasting practice of making temporary, or "ephemeral," copies of

programs or music for later use. Their system of streaming music does not allow flisteners? to make a copy, but there is a copy [of the recording] at the transmit-ting end," says Basskin. "At the very least, it exists on hard drive Is there value in that [practice]? Yes. If there's value, there should be a levy."

SANZ MAY WIN BIG (Continued from page 48,

Argentine group La Mosca, A voting academy of more than 1,000 representatives from all sectors of

the music industry and media decide the awards. At the announcement of the Amigo nomination presentation fiests, AFYVE president Jesus López presented Brit Awards executive producer Lisa Anderson with a special Amigo Award for her

outstanding and imaginative work" in producing the first three Amigo events. This year's production is in the joint hands of TV company Antena 3-which will transmit the event live-and an affiliate. GLOBOmedia.

Anderson tells Billboard that she is "delighted" to have helped put the Premios Amigo on the map Producing the three ceremonies and working within the Spanish culture was fantastic, and it was an invaluable learning experience.

(Continued from page 52)

doing that.

don't get many 'turns' [artists]

Another convert is BBC produc-

er for entertainment programs

Peter Estall, who says he first met

the whole, I'm very skeptical about

the so-called crossover artists, but

here we have a genuine classical

singer who can communicate in a big emotional way to an audience

Phil Payling, manager of classi-

cal, iszz, and blues specialist

Threshold Compact Discs in Cob-

ham. Surrey, says that despite the

the store has done very well with

"The Voice," on which it mounted a

window display. "He's definitely

frowned upon, but that's pure snob-

bery in my opinion," says Pavling.
As for the inclusion of such songs as

"Bridge Over Troubled Water" on

the album, he adds, "He's spent

years in the working-men's clubs

evident scorn of purist customers

brought up on pop."

she says The 47th Premios Ondas is organized by audiovisual company

Grupo Prisa through its radio group, Cadena SER, and its 46 awards are divided among the radio, TV, cinema, and music sectors. Live performers had not been named at press time, and broadcast details had not yet been confirmed. This year there were 275 candidates for the awards from 25 coun Ondas winners, decided by a

small music industry committee, are announced in advance. Apart from Sanz in the Spanish artist and album categories, winners are Joaquín Sabina (song), Luz (live artist), Estopa (new artist), Brazil's Daniela Mercury (Latin artist), Cuba's Amaury Gutiérrez (new Latin artist), OBK (video), José Mercé (flamenco), and Alicia de Larocha (classical), Four honorary awards have also

been announced-to Elton John, late flamenco singer Camarón de la Isla, flamenco veteran Juan Valderrama, and Latin group Los Panchos.

Hughes, "We did with him doing those songs, so fair play to He did a showcase at the Langham Hotel [in London] which went

OECCA'S WATSON HAS 'THE VOICE' FOR U.K. AUDIENCE

Watson says that "a lot of diedown very well," Hughes adds, hards and opera buffs have comand later he came walking ground mented on how natural and sameour offices to introduce himself. You

As he makes plans for a second album in a similar format—on which he hopes to work with Lionel Richie-the album has a European launch slated for the new year and then a U.S. release, probably in the

Watson last year, "We got on like a house on fire-he's a good Man-chester boy, as am I. We gave him spring on Decca Classics, according to Blaskey. "The whole theme for his first TV exposure [on prime-America, as it was here, will be time showl 'Jim Davidson Pre-Seeing is believing," he says. sents . . .' in the summer, He sang Watson's manager, Perry Hughes Barcelona' with Shaun Ryder, and of Russo Ltd., told Billboard after the singer's in-store appearances in it brought the audience to their feet. He has a sensational voice. On

northern England that some 4,000 people came out to see him at Manchester's Trafford Center shopping mall. "Everywhere we go, it almost like Russell Watson mania Blaskey says he sees Watson as a multimedia-friendly artist with a

career that could stretch over 30 years, "He's going to be onstage, on TV. on records, and he's going to make everyone a bloody fortune Says Kennedy, "I'm sure that

nce Russell has conquered the U.K., he will conquer the world, but first the important thing is to deliver the strongest possible foundations of success in the U.K. When we've sold our first half a million copies here, everyone else will take notice.

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STATIONS FIND PEOPLE METER GLITCH. With the new Arbitron portable ople-meter (PPM) technology in its first phase of testing in Philadelphia, several of the stations that have been asked to encode their signals as part of the testing say there's already a glitch that's affecting their stations. If fully implemented, PPM will require stations to install a device to attach a silent code to a station's signal. That code would be undetectable to listeners but would be picked up by PPMs, a pager-size device that survey participants will carry to record their listening habits. Active rock WYSP Philadelphia chief engineer Richard Bagge claims the code is detectable when listening to the radio and that he has turned off the encoder. There have been some problems for a handful of jocks as well. Country WXTU Philadelphia morning co-host Steve Harmon says it sounds like "talking from the bottom of a well. It's enough to make you lose your concentration quickly and start messing with your headsets.

It's pretty blatant. Arbitron VP Thom Mocarsky says they are aware of the problems, which have been reported by nine of the 35 stations cur-rently encoding. "This is what tests are for," he says, adding, "We don't see it as a problem at this point. We're working on a solution." Arbitron plans for PPM to become operational within three to five years.

MEL THINKS BIG. Viacom president/COO Mel Karmazin says he is not interested in buying any of the struggling radio groups that focus on smaller markets. Karmazin says medium and small markets are not as profitable a business. "I'm waiting to be proved I'm wrong before we go into these smaller markets. We'd rather buy back our stock than buy some of these other companies that are having some troubles." Karmazin says radio is now playing a large role in promoting TV products from CBS and Viacom's cable assets, inc ing MTV, VH1, and CMT.

ABC RADIO IS ON KRAK. After a 38-year country history on several frequencies, the latest incurnation of KRAK Sarramento, Calif. is being sold from Infinity to ABC Radio. The station dropped its classic country format and has been simulcasting mainstream country sister KNCI since Oct. 16, something it is expected to continue to do until the deal closes next year. ABC's plans for the station are unknown, KRAK management had planned to honor host Joey Mitchell for his 25 years on the air at KRAK with a roast Nov. 12. That event has now been canceled.

CHIPS, ANYONE? XM Satellite Radio says the company making the semiconductors for its receivers, STMicroelectronics, has begun delivering the chips to XM's radio manufacturers. Delivery of the circuits is a technical milestone because it enables the satellite manufacturers to mass-produce XM radios at prices consumers can afford.

With reporting from Airplay Monitor's Angela King in Nashville.

'80s Format Is Gen X's Classic Rock But is it Here For The Long Haul Or A Flash in The Pan? Radio Top 50 and you will notice chart

BY FRANK SAXE and MARC SCHIFFMAN

NEW YORK-First there was '70s oldies, then "Jammin' oldies." Now the '80s gold format is popping up practically weekly, from Cox's KKHT Houston and WDPT/WDTP (the Point) Dayton, Ohio, to Emmis' KXPK (the Peak) Denver and WXTM-now WMLL-(the Mall) St. Louis.

Even Fort Myers, Fla., now has an '80s rocker. And while a few of the '80s stations acknowledge both rock and R&B product from that era, most of the stations lean to the rock side. The '80s craze is not just a U.S. phenomenon. Giance at the European

min' oldies," the new '80s rockers are likely to draw listeners from existing rock outlets, whether incumbent classic rockers or even modern rock stations. Already at least one station, KJR-FM Seattle, has segued from

hits from Lionel Richie and Sade. As was the case even with "Jamclassic hits to adult top 40 following the arrival of crosstown KYPT (the Point). So far, most of the PDs interviewed on both sides of the equation acknowledge some impact, if not widespread changes, as a result. "We share and compete with hot and modern AC stations, as well as also share with classic rock," says Gary Schoenwetter, Clear Channel/San Jose, Calif., director of FM programming, whose KCNL (Channel 104.9) was an early adopter of this format. "Texturally our station is very mainstream in feel." He's also drawing on a market with an extensive history for modern rock, including the earlier version of KITS (Live 105). Likewise, Mike Stern, PD of KXPK Denver, is tapping market history for his new direction. Triple-A. KBCO, modern AC KALC (Alice), and modern KTCL "all played a lot of '80s, pre-grunge sitemative here, and you don't have that dynamic in a lot

(Continued on page 70)

modern and triple-A stations, but we Clear Channel Group-Contesting Under Fire

NEW YORK-U.S. Senate candidate Andy Martin has filed a complaint with the Federal Communications Commission and with all 50 state attorneys general, asking them to crack down on group-contestingthe practice of conducting one contest across dozens of co-owned stations in markets around the country. Martin says Clear Channel is deceiving listeners into thinking they are participating in a local cash contest, when in fact they are competing against millions of listeners nation-

wide Martin also elaims that the broad-

easter's contests are "rigged to favor winners from 'weak' markets," that there have apparently been some contests that were won in advance, and that contestants with call-blocking are "locked out." Martin claims to have a memo "from inside the company," although he declined to release a copy of the letter to Billboard or elaborate further on its origin. Although he won't reveal the working with a Clear Channel executive who is feeding him information about how its contesting "command center" is operated. The lawyerturned-candidate says if documenta-

tion upholds those allegations, it may prove violations of federal law. Martin, who formerly owned radio stations in Boston and New Haven, Conn., says he

00 wants to "stir up all the attorneys general to go after Clear Channel in a Mierosoft-style

proceeding." His goal, he says, is to force the company to be clearer with listeners that they are competing with far more people than they realize for cash prizes. "This is at least as deceptive as the sweepstakes guys like American Publishers-both are lying to their audience as to the odds of success and the scope of participation."

Channel spokesman Randy Palmer, adding, "The radio contest is fair and honest, and we will defend ourselves vigorously in this matter!

The Florida attorney general's office spearhended the fight against the sweepstakes companies, forcing them to disclose more information about their contests. Last spring, Clear Channel reached an agreement with the Florida attorney general, under which it agreed to disclose that the contests are national That wasn't effective, and they've basically gotten around it," says

Martin. "Broadcasting some cryptie announcement once a day isn't sufficient; it's not clear and conspicuous." The Florida attorney general's office has already contacted him about the new allegations, says Martin. The contests are not Martin's only beef with Clear Channel. He says his

campaign has been shut out by radio's high advertising rates; he now only advertises on TV

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STING FEATURING CHER MAME

EXTON JOHN

Adult Contemporary ARTIST

Θ	2	4	13	BACK HERE NO. 1	BEN/AK
2	1	1	26	TAKING YOU HOME	DON HENLEY
3	4	3	31	I NEED YOU	LEANN RIMES
4	3	2	35	YOU SANG TO ME	MARC ANTHONY
5	5	5	40	BREATHE ASSURE NOS 1684 F	FAITH HILL
(F)	1	11	6		GWYNETH PALTROW
1	7	7	56	I KNEW I LOVED YOU	SAVAGE GARDEN
(T)	11	13	9	THE WAY YOU LOVE ME	FAITH HILL
Œ	14	17	5	THIS I PROMISE YOU	TH SYNC
10	E	6	60	AMAZED	LONESTAR
11	9	8	26	I TURN TO YOU	HRISTINA AGUILERA
(12)	13	12	- 8	MY BASY YOU	MARC ANTHONY
12	10	13	54	THAT'S THE WAY IT IS	CELINE DION
14	12	9	40	SHOW ME THE MEANING OF BEING LONEL!	BACKSTREET BOYS
15	15	14	15	BACK AT ONE	BRIAN MCKNIGHT
18	16	15	81	YOU'LL BE IN MY HEART	PHIL COLUNS
17	17	19	12	THE LOVE I FOUND IN YOU	JM BRICKMAN
18	20	29	53	SMOOTH SANTANA FEAT	URING ROB THOMAS
(B)	26	28	3	SHAPE OF NY HEART	BACKSTREET BOYS
20	19	16	14	THERE YOU ARE	MARTINA MEBRICE
21	18	18	22	1 WILL LOVE AGAIN	LARA FABIAN
22	21	21	23	COULD I HAVE THIS KISS FOREVER WHITNEY HO	USTON & EMPROUE IGLESIAS
(23)	25	25	4	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES

DESERT ROSE

25 27 27 9 FRIENDS NEVER SAY GOODBYE

(24) 22 23 11

Г				Adult Top 40	
Φ	1	2	13	WITH ARMS WIDE OPEN	CREED 2 mode of No. 1
(2)	3	5	11	PINCH ME EDITED ADMICST 1	BARENAKED LACKES
3	2	1	28	BENT Los Millertungs 1	MATCHBOX TWENTY
1	6	8	16	YOU'RE A GOO	VERTICAL HORIZON
(3)	5	6	16	KRYPTONITE HERVA C ALBUM CUTUMNERSAL *	3 DOORS DOWN
1	4	3	17	WONDERFUL	EVERCLEAR
2	7	7	30	DESERT ROSE STING F	EATURING CHEB MAMI
8	8	4	28	ABSOLUTELY (STORY OF A GIRL)	NINE DAYS
9	9	9	48	EVERYTHING YOU WANT	VERTICAL HORIZON
(ID)	10	11	12	CRAZY FOR THIS GIFL	EVAN AND JARON
Œ	14	17	5	IF YOU'RE GONE	MATCHBOX TWENTY
12	11	10	22	CHANGE YOUR MIND	SISTER HAZEL
13	12	13	19	TONIGHT AND THE REST OF MY LIFE	NINA GORDON
14	13	12	15	IT'S MY LIFE	BON JOVI
(IS)	18	29	3	THE WAY YOU LOVE ME	FAITH HILL
18	15	14	26	BACK HERE HOLIFFOOD IMMAS T	BBMAK
17	18	15	37	HIGHER HIGHER HEMOUT!	CREED
18	17	16	70	SMOOTH SANTANA FEA	TURING ROB THOMAS
19	21	23	8	AIRPOWER BREATHLESS INCOMENCE!	THE CORRS
20	20	21	11	MUSIC MANAGEMENT FROM 1	MADONNA
(21)	22	22	8	SLEEPWALKER INTERACON A RAW OUT 1	THE WALLFLOWERS
22	19	18	14	DEEP INSIDE OF YOU	THIRD EYE BLIND
3	25	26	6	EVERYWHERE I GO	SHAWN MULLINS
24	24	25	24	TAKING YOU HOME	OON HENLEY
(25)	27	29	4	SASYLON	CAVIC GRAY

The second section is the second seco

Radio

Brooklyn, N.Y.

eclectic mix of musi-

his closing theme "Moody's Mood For

Love," Crocker was

praised by peers

pupils, and even for-

mer rivals for his

influence on today's

A native of Buffs

lo, N.Y., Crocker

began his career in

his hometown at WUFO, while still a

pre-law student

Crocker subsequent

ly joined WWRL New York for

afternoons, then was hired at top

tion's first black DJ. But it was at

WBLS and AM sister WLIE

where Crocker made his name as

time, so did his broad music mix,

which crossed genres and color

lines and helped break numerous

acts. Crocker was just as likely to

look for music from overseas as he

was to find it in New York: Soul II

Soul, Lisa Stansfield, and Mark

Morrison all received import play

at WBLS

again during the disco era.

40 WMCA New York as that sta

R&B radio.

to the format and for

PROGRAMMING

Remembering Crocker: The Black Elvis Groundbreaking Programmer Who United A City Dies At 63

BY DANA HALL rock star to us. He was a legend and GAIL MITCHELL

even then, he was just such a class NEW YORK-Frankie "Holl act-so smooth vood" Crocker, the four-time PD Current WBLS PD Vinny of WBLS New York who helped Brown says the station has felt an redefine the R&B format from the

incredible outpouring from New mid-'80s through the early '90s, died Oct. 21 in Mismi after a battle York listeners, "I consider Frankie as being the architect of what with nancreatic cancer. Crocker WRLS had become and what so many other stations around the Crocker is survived by his country emulated. Once I arrived mother, Francis Crocker. At press here as PD, I purposely reinstated many of the things that Frankie created." time, a private funeral in Miami

was planned, while a memorial service was to be scheduled in WPGC assistant programmer and morning producer Reggie Remembered for bringing an Rouse was assistant PD at WB

> think to yourself. Damn, I'm working with Frankia Crock er' While he could be a regular guy, you always have in the back of your mind (that) be's the legend. One day we went to lunch st Sylvia's Soul Food

in the mid '90s. "You

rode up in his limousine. When we everyone jumped You knew the man had arrived. It

THE BLACK ELVIS

black progressive FMs in the early engineer, says that even on WWRL, Crocker "was the black 70s, then reinventing the station Elvis for us in the community. He Not only did Crocker take WBLS to No. 1, but as afternoon had so much charisms, and we thought he was actually a star. He hoat and "chief rocker," he was was as big if not bigger than some also the No. 1 DJ in the market of the artists he played. After all, Just as Crocker's laid-back on-air he was always there, while the persona reflected what was hapsingers would come and go

> programming for Amercian Urban Radio Networks, was one of Crocker's early bosses at WWRL, "When I was heading the black division at MCA Records-this was near the end of the disco era-I felt

Crocker's flamboyant on-air style translated well to TV and m. He was the host of NBC-TV's "Friday Night Videos," and he was one of the first VJs on VH1. Also an actor, he appeared in several films, including "Cleopatra Jones" and "Five On The Black Hand

PRAISED BY HIS PEERS "I started in radio in 1969," re-calls WPGC Washington, D.C. morning man Donnie Simpson. "I remember going to conventions, and whenever Frankie walked in, all of us would stop and stare. He'd be wearing a powder-blue suit and would have arrived in a matching

in Harlem, and we

was like that all over New York, whether it be in Harlem or at Studio 54."

a programmer, launching one of Fred Buggs, who got his start the country's most influential when Crocker hired him as his pening on FM rock radio at the Jerry Boulding, VP of special

> His style was so his special ability was how he touched

listeners in New Frankie had the unique vision to York personally' realize that there were some non-- SKIP DILLARD black artists whose music could work at

"One was one of our artists. Olivia Newton-John, who had the song 'Physical.' " Boulding continues. "Not only did he play the record, but he interviewed her onair at WBLS. After the show, he loaded Olivia and her entire party into his lime and brought them to Studio 54. That was typical Skip Dillard, PD of WBLK Buffalo in Crocker's hometown, says that Crocker was "instrumental in inspiring many jocks who came out of the area. A lot more jocks were given recognition from here after Frankie made a name for himself, Gary Byrd, Raymond Anthony, Shayla [now heard on WRKS New York], Al Bandiero, and others all got their start here

in Buffelo'

BIG APPLE, SMALL TOWN Dillard, raised in the South, recalls hearing Crocker in tapes a friend in New York sent him. first time I heard Frankie, it blew me away. His style was so differ ent. I think his special ability was how he touched listeners in New York personally. You would think in a city with millions of people, it

couldn't really have a local or com-munity feel. But Frankie seemed

to take New York and make it into a small town and that he knew everyone who lived there. Very few jocks in any format before or after him have been able to accomplish that." "Frankie Crocker could have run for mayor of New York and would have been a strong contender. says Elroy Smith, operations director of WGCI Chicago. "Under his direction the station was classy and

sensual. Frankie had charisms and style, while his shift was both a production and a show." Atlanta-based consultant Harry Lyles says Crocker was a person who mastered the art of on-air communication. "He set demanding goals for himself and became one of the greatest and most influ

ential personalities in the industry He earned his legendary status Crocker bad recently moved from Los Angeles to Miami, but he remained active in radio with the syndicated "Classic Soul Countdown" program. "As one of his

friends who spent time with him during his last few months different, I think and especially his last few days, it saddens me greatly that he is gone," says Cedric Hollywood, PD of WEDR Miami. "Frankie's influence has encouraged me to be the best I can, as a

programmer and as a erson. I don't think he will ever be replaced. I loved him like a brother R&B radio veteran Hank Spann says, "If you didn't get to know or

at least hear this brother, you missed a wonderful person. Hollywood was a gentleman that the ladies loved and the brothers admired. He was an innovator, and New York radio will never be the same without him."

Dana Hall is managing editor of R&B Airplay Monitor.

hough Good Charlotte's lead singer, Joel. explores the tough aspects of high school in the group's debut single, " which is No. 31 in this issue's Modern Rock Tracks chart, he says he wouldn't change one thing about the experience.

"High school affects you, and being a teenager isn't easy for anyone, and I think everyone can relate to that," Joel says of the song, which appears on the group's eponymous Epic disc. Kids are so mean to each other, and there were some rough times for my brother flend guitarist Benji], myself, and the guys in the band But, he adds, "it wasn't like we hated high

20

THE MODERN AGE - JILL PESSELNICK times when they're like, 'Oh, wow, your life mcked. The song's called 'Little Things,' you know? What we have right now is all from past experiences. It gives you drive and inspiration to



and it's not as bad as it seems sometimes.

And Good Charlotte has proved that a ptive drive can propel you beyond some of life's hardships. Joel says that when the band formed four years ago, "we really weren't that good, but

we just gave our whole lives to it. We practiced all the time, and Benii and I wrote all the time. Our whole attitude is positivity. We don't have any higher goals. We're just five guys that want to have a good time. While we're around, how-

ever long that's gonna be, we're not planning The thing that Good Charlotte does strive for is to put on good live shows. Joel says, "We are a touring rock band. That's what we love to do. and that's why we do it. Our album is basically a soundtrack to our live show."

school. People I think get the song wrong some-Billboard.

NOVEMBER 4, 2000 **Vlainstream Rock Tracks**

No 1

Billboard.

(23

3

30

(33)

HEW &

HEW

HEW .

HOVEMBER 4, 2000 Modern Rock Tracks

D	2	2	11	HEMORRHAGE (IN MY HANDS)	and gifts 1 FUE
2	i	1	9	MINDRITY	GREEN DA
D	5	6	6	MAN OVERSOARD	BLPNK-18
4)	4	4	14	LOSER THE SECTION LIVE	3 DOORS DOWN
3)	1	13	3	DRIGINAL PRANKSTER	THE OFFSPRIN
8	3	3	15	STELLAR MART NO. I SOLT	UBUCHII 272,6709M
D	1		7	BEAUTIFUL DAY BY 1947 TO LEAT TO FAVO SOUND	GLAND-INTERSCOPT
1	1	8	9	FICTION (DREAMS IN DIGITAL)	D.EMENTRES PERSON
9	7	5	25	LAST RESORT	PAPA ROACI
10	10	20	22	STUPIFY	DISTURBE
TI)	15	36	5	CPTIMISTIC	RADIOHEA
12)	14	34	8	3 LIBRAS	A PERFECT CINCL
B	16	19	7	ROLLIN' CHOOLATT STATISH & that HOT DOS FLAVOROS W	LIMP BIZKI
14	li	9	24	CHANGE (IN THE HOUSE OF FLIES)	DEFTONE
15	12	11	24	RIGHT NDW	SR 7
Œ	U	17	,	SLACK JESUS	EVERLAS 5000-10
17	13	12	11	FREE MINI, FOR PROPER	ELECTRASES
Œ	23	25	5	BROKEN HOME	PAPA ROACI
15)	22	30	3	AWAKE	GODSMAC _REPUBLICATIONS
20	20	20	33	KRYPTONITE THE NETHE LITE	3 DOORS DOW
71)	24	25	6	WHY PT.2 BLICOS	COLLECTIVE SOL
77)	25	21	5	ONE STEP CLOSER	LINKIN PAR
23	21	18	21	CALIFORNICATION R	ED HOT CHILL PEPPER
24	16	22	2	MY GENERATION	LIMP BIZKI

AM RADIO

NO WAY DUT

TANGERINE SPEEDS

TIF THINGS

TEENAGE DIRTEAS

DISPOSABLE TEENS

SACK TO SCHOOL

ARE YOU READY

PINCH ME

SOUTH SIDE

SLEEPWALKER

BARTENDER & JUST WANT YOUR COMPANY

PERCAN MOVE VO., ONE LEARNING HOW TO SMITS.
STONE TEMPLE

THE WALLFLOWER

BARTNAKTO LANES

LENNY KRAVITS

CREET

MORY FEATURING GWEN STUFAN

NASHVILLE SCENE (Continued from page \$5)

and all, that loves to go out and just sing when I'm not paying any bills with it, too." Capitol is doing something a bit

musual by releasing "Highways & Dance Halls" with no single to sup port it. The single "I Drove Her To Dullas" is slated to go to radio in Junpary, billed us the first single Although a previous single, "Too Many Highways," was shipped to radio. England says he and the label pulled it when it became apparent there would be a change of regime at Capitol's Nashville division. In putting the album out first

England says, "the whole idea is I have developed a for base out there and they've been really hungry for a really long time. It's been three years since I've had anything they could buy. So we're just going to try to rally the troops [and] get the music in the real believers' hands. Hope fully, they're going to fall in love with it and talk about it, and it will be a bittle bit of a shot in the arm when the single does come out. We're not going for a platinum record between now and the single release datewe're just trying to get a few of them

out there to promote it." While he remains grateful to Quigley for signing him, England has high praise for Quigley's succ Mike Dungan, "He's a uniter," says England, "He's a people person, I can see the results of that, because there's a whole lot more smiles inside my record label right now. It's a team effort. That is probably what was missing inside the label for a long

Once known as Tv. England decided to change his name to Tyler for this project (although his real first name is Tyrone), after being confused again and again with Epic artist Ty Herndon.

time

ON THE ROW: Marty Gamblin exits Glen Campbell Enterprises after 20 years with the company. where he served as VP of operations. The company's Nashville office has closed. The Los Angeles office remains open. Gamblin continues to manage South Sixty Five and newcomer Katy Benko. WSIX Nashville morning host

Gerry House sold a portion of his music publishing company, House Notes Music, to Warner/Chappell for an undisclosed price. Included in the sale were "The Big One," recorded by George Strait; Pam Tillis' "The River And The Highway"; LeAnn Rimes' "On The Side Of Angels" plus songs recorded by Reba McEntire. Trace Adkins, Randy Travis. and others.

Condolences to Scott Siman. president of rpm Management, who cet his Nashville home in a fire Oct. 20. No one was injured in the blaze.

OPRY HONORED: "CMT Showcase," a weekly 30-minute interview and performance program, will break its more than 5-year-old tradition of featuring one artist per month when CMT honors the Grand Ole Opry as its showcase "artist" in Dece The December episodes will consist of interviews and performances by such Oury legends as George Jone Loretta Lann, and newer members. including Trisha Yearwood.

Ton 40 Tracks

יסטטווו טד קטו.				
, a	"X	2 300	200	TRACK TITLE ARTIST
Θ	1	1	15	No. 1 KRYPTONITE Swife it 3 DOORS DOWN
1	2	4	1)	WITH ARMS WIDE OPEN CREED
3	4	3	14	MOST GIRLS PINK
4	3	2	13	MUSIC MADONIA MADONIA
3	ı	n	9	CASE OF THE EX (WHATCHA GONHA DO) MYA UNIVERSITYATISSOOP!
◑	7	9	6	THIS I PROMISE YOU IN SYNC
7	5	5	28	JUMPIN', JUMPIN' DESTINY'S CNILO COLUMIN
(1)	10	13	4	SHAPE OF MY NEART BACKSTREET BOYS
8	6	7	15	(HOT 5**T) COUNTRY GRAHMAR NELLY TO RECURNOSAL
11	3	8	28	BENT MATCHBOX TWENTY LINEATURES
⊞	12	14	12	YOU'RE A GOD VERTICAL HORIZON ROA
❿	13	15	5	SHE BANGS RICKY MARTIN
ⅎ	23	28	5	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMN
Œ	17	29	9	PINCH ME BARENAKED LACKES REPRISE
15	u	8	15	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTING ASSISTERA BOA
Œ	19	26	7	GOTTA TELL YOU SAMANTHA MUMBA WLD CARDATERCOPE
17	18	18	11	DON'T THINK I'M NOT KANDI
18	24	17	27	NE WASN'T MAN ENOUGH TONI BRAXTON LANCOWITH
Œ	21	24	9	NO NORE RUFF ENDZ
3	25	30	4	IF YOU'RE GONE MATCHBOX TWENTY LANGUAGEMENT
21	16	19	13	IT'S MY LIFE BON JOWI
22	20	23	15	FADED SCULDECISION FEATURING THRUST MICE.
23	28	21	11	WHO LET THE DOGS OUT (LAVA MEN SOMEOMY) IN
24	и	30	18	DOESN'T REALLY MATTER JANET OF JAMES SOURCESAS
25	22	16	25	ABSOLUTELY (STORY OF A GIRL) NINE DAYS NO MUSICHE NORM.
(36)	31	30	8	DANCE WITH ME DEBELAH MORGAN THE DIS LABOURLANCE
27	15	12	12	GIVE ME JUST ONE NIGHT (UNA NOCNE) 96 DEGREES UNIVERSE.
28	27	22	16	WONDERFUL EVERCLEAR CAPITOL
23)	36	-	2	IT WASN'T ME SHAGGY FEATURING IROADIO "RIKEON" DUCENT MCA.
30	29	25	8	BACK NERE BBMAK HILLIPHOOD
a	32	33	5	CRAZY FOR THIS GIRL EVAN AND JARON COUNER
32	30	29	23	DESERT ROSE STING FEATURING CHES MAMI
Œ	33	-	2	BETWEEN ME AND YOU JA RULE FEATURING CHRISTINA MILIAN MURORI NO.COL JANYONG
Œ	35	35	4	THE WAY YOU LOVE ME FAITH HILL WHISH SHOE.
(35)	38	40	3	E.I. NELLY TO RELLANGUESAL
3	34	36	3	NE LOVES U NOT DREAM SNO BOOMSES
Œ	37	38	3	SHAKE YA ASS MYSTIKAL AM
3	40	37	18	THE NEXT EPISODE DR. DRE FEATURING SNOOP DOGG ATCHARDINGUISCOPE
33	29	34	4	ORNOONOET SOULIELING
40	RE-I	ins.	23	ING PIMPIN' JAY-Z FEATURING UGK ROCA FELLAGET JAMIEJING

Compiled four a rational sample of anxiety of Mentioner Top 40, Rhytheric Top 40 and Adult Top 40 stations augment by Branchest Lost System Flade: Their sendor 2013 top 40 rapper are entermously more tone four as days. Top a read-Top as an enter by Adult collection of Johnston System (and lost a days. Top a read-Top as an enter by Adult collection of Johnston System (and read-Top 40 and Top 40 and Top as an enter by Adult collection of Johnston System (and read-Top 40 and Top 40 and To

Radio

'80S FORMAT IS GEN X'S CLASSIC ROCK

PROGRAMMING (Continued from page 67)

of markets," says Stern. "A lot of three stations have moved away from that music, which created a demand But not everybody opting for '80s gold now has that sort of market heritage to fall back on, As KYPT Sesttle PD Garett Michaels notes, "It works great in Seattle partially

because of the age of the market. Median age is 35, and if you're 35, you grew up in the '80s." At KVMX Portland, Ore., and in Seattle, the new outlets are drawing from hot AC, modern AC, modern, and classic rock listeners to cobble together a critical mass without gut-

ting one particular station. In Denver. Stern reports drawing listeners from everywhere from classic rock stations to adult top 40 KIMN. And KVMX PD Michelle Engel says her station is taking a lot from AC KKCW. She also figures KVMX is getting women from classic rock and the younger end of the oldies audience. In the just-released summer ratings, KVMX more than doubled its ratings, lesping to No. 1.

Stern sees KXPK as very compat ible with new modern AC sister KALC. He says the station's perceptual research has found there's not as much sharing as one would think. "Alice has moved to a contemporary modern AC position, and it's moved sway from the '80s alternative music yet I also think they're very comple-

mentary to what we do." Rick Balis commands the Emmis rock cluster in St. Louis, which includes KSHE, KIHT, and KPNT He's also overseen the opening of WMLL. The largely male appeal of the St. Louis rock block leaves room for it to court females. "We do anticipate some amount of sharing among our four stations, [but] the bottom line is we feel that the bon's share of lis-

tening will come from female-skewing stations outside the Emmis St. Louis camp," including AC and even triple-A. Although the '80s were in son

ways the modern rock heyday, modern PDs interviewed were the least concerned about these new competi tors. KNDD (the End) Seattle PD Phil Manning notes that's because we've gone through a generational change at this format, [deciding to] stay rooted demographically."

Manning admits that KYPT will "bip it up" in nights, playing Joe Jackson or R.E.M., but "you have to sit through a fair amount of rock AC muck to get to, what, Dexys Midnight Runners? True new-wave fans would do better to put on a CD or listen to the End's lunch or Sunday ing shows

In Portland, modern KNRK PD Mark Hamilton says that losing KVMX's modern AC predecessor KBRT (the Best) "was more of a positive than the Mix being a negative, because "the Beat was always perceived as an alternative station. I'm finding that the majority of 'NRK listeners who like the alternative '80s aren't going to sit through Don Hen-ley and Phil Collins. They're sam-

KNRK snotlights '80s music in a lunchtime segment and in a five-hour

Saturday mix show, "Historically, NRK's 'Mega Mix' has been the No. 1 show on Saturday," says Hamilton, so he sees no reason to tinker with that, The '80s music has been cut back in other dayparts though. "If anything, the Seturday night show will stay. The other dayparts, I don't know right now." Stern reports that crosstown modern KTCL Denver has upped spins

on its '90s tracks and changed its on-air positioning statement to " 90s, '90s, and beyond," similar to KXPK's " '90s and eyond positioner.

When asked about the recent urge of '80s oldies stations, Clear Channel/Houston director of FM pro gramming Jim Trapp says, "In about six months or so, there'll be one going off the air every week. Been there,

done that, doesn't work, Next, 1t's essentially a relief button for listeners when their primary station is not making them happy. Nobody's been shie to make it work, and there's a lot of smart people who have tried." As for KKHT, "we've tested '80s music for our station and found then

are about 45 of them that work, and if Cox can figure out how to make a format out of 45 cold tracks I want to see that," Trapp

says. But he admi that in a market like Portland, the format makes

sense, because "this is a format that does well in markets where the '80s have been ignored. Here, it's simply a stale repeat of a musical product

When Trapp signed on KZZO (the Zone) Sacramento, Calif., "it was 20% '80a music. We did a study with Coleman Research and found that while there was a comfort evel for the music, there was no passion. When we took the mix to 5% '80s music, we went from 3.5-8.2 in three books." And even in Portland. he says, "I'd like to revisit those numbers in six to eight months." Engel admits the numbers "will flatten out and go down to a normal size" but argues that there's a legitimate

tion a success Several PDs expect to add some competible current music, similar to a classic rocker playing the new Eric Clapton, Schoenwetter says, "We find some songs, like the Sneaker Pimps' Six Underground and Smash m that fit in with the older staff. We're not on the front end of those . . . We're letting the other stations make them familiar to our audience, and then we

add them-that keeps our station from becoming too stagment. While Trapp is dubious about '80s oldies' life span, others think this brand could show the longevity of a classic rock or '60s oldies format. Jacobs Media consultant Dove Bearing says. We want to baild complete radio stalimited shelf life to the music, we've

built complete stations that people have grown attached to by the time there's any loss of appeal in the music. Stern says the key to keeping his station fresh is good talent and programming-not music. "There's a lot of programming issues that we're going to do to extend it. We have an advantage in that a number of stations cultivated the music in this man ket. This music was less of a spice factor on mainstream stations as it was a true-formatted station. That gives the music more depth and legs here than in some other places

RETRO RINGS REGISTERS

With the proliferation of '80s based formats on the radio, record labels expect sales of catalog mer chandise to increase. "Era-specific programming on radio will absolutely have an impact, the same way we watch VH1 programming impact the artists, genres, or eras that they focus says Adam Block, VP of marketing for Sony Legacy (the catalog divi sion of Columbia and Epic Records at Sony Music).

Upcoming Legacy releases include an Adam Ant boxed set and a Psychedelic Furs prestest hits, both due in early 2001. Already among its biggest sellers are Cyndi Lauper, Men At Work, Journey, Loverboy, and REO Speedwagen. Rhino Records is also beginning to focus on the '80s reemergence. In early October it issued a best of Dio, as well as another of its VH1-branded "VH1 Big '80s" discs, featuring arena mak acts such as Asia. Queen, and Billy Idol.

"We haven't released very many 80s artists yet, and the ones that we have tend toward metal," says Thane Tierney, Rhino director of catalog development. What made the labe take notice was a best of Dokken CD, which sold twice what Rhino expect ed. "There's been a resurgence in the kind of metal that was popular in the 80s, led by specials on VH1. A lot of these artists are back on tour, and it's different than what's happening on top 40 right now. It's the edgier or culty stuff that first makes a reap pearance. The more flamboyant new-wave artists come first-like Cyndi Lauper or Missing Persons. Once that gets chewed through, we'll see a lot more of the top 40 stuff long-term need that will keep her stacome back

Labels find that buyers are often ostalgic Gen Xers who are using the Internet to reconnect with artists. There is, of course, a whole, new gen eration that is bearing "Who Can It Be Now?" for the first time, says Tierney, "The '80s were thoroughly documented on video, so there's an opportunity here that we didn't have with '70s artists. The '80s are ripe to be rediscovered. Block says it also has to do with

where society is. "The very nature of nostalgia is that we work our way through the decades. Every gen tion has an era, and this one is up. That influences what we put out and when

Mare Schiffman is managina editor tions, so that if there is some sort of of Rock Airplay Monitor.

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A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC MIDEO CUTLETS FOR THE WEEK ENDING NOVEMBER 4, 2000

Music Video

Motown Party To Kick Off Billboard Conference/Awards

BILLBOARD MUSIC VIDEO CONFAB: Things are shaping up for another exciting Billboard Music Video Conference & Awards, set to take place Nov. 8-10 at the Universal City Hilton in Uni-

versal City, Calif. The conference kicks off Nov. 8 with a party sponsored by Motown Records, Motown R&B singer Sparkie will perform at the party.

Nov. 9 will feature the conference keynote speech by award-winning director Wayne Isham and several panel discussions on the hottest topics in the music Nov. 10 highlights feature

video industry. more panel discussions and a music video trivia contest in which the winner will win Billboard Music

Awards, to be held Dec. 5 in Las Vegas. The grand finale to the conference is the Billboard Music Video Awards. Award show presenters will be Bob Carlisie, Coal Chamber, Dave Hol-

lister, Sixpence None The Richer singer Leigh Nash, and Stacie Orrico.

A complete schedule of conference events can be found on the Web at billboard.com/ events/myc.

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For sponsorship opportunities, contact Cebeie Rodrignez at 646-654-4648 or erodriguez@billboard.com. For all other questions and information about the Billboard Music Video Conference and Awards, contact Michele Jacangelo at 646-654-4660 or bbevents@bill-

V 41 AWARDS: This year's VH1/Vogue Fashion Awards-held Oct. 20 at Madison Square Garden's Theater in New York-gave out prizes in several musical categories:

Most stylish male artist: Enrique Iglesias. Most stylish female artist; Macy Gray.

Most stylish video: No Donbt, "Ex-Girlfriend."

Visionary video: Smashing nmpkins, "Stand Inside

unique fashion style. Performers at the awards show were Destiny's Child, Gray, Kid Rock, and Lenny Kravitz. THIS & THAT: Randy Souls has joined interscope Geffen

A&M in the video production department. He previously worked in A&M's video production department. VHI has promoted Bruce

Gillmer to senior VP of music and talent relations. He was a VP in that department. HSI Productions has moved The new address is 3630 Eastham Drive, Culver City, Calif. 90232.

Production company You Media has named former Shooting Star Pictures rep Jason Valen to a similar

position. You Media has also signed directors Dean Karr, Jeff Kennedy, Phli Grif-fin, Michael Martin, and Christoffer Salzgeber. Karr was previ-ously with A Band Apart Music Videos, and the

other directors were previously with Shooting Star. Hip-hop internet company Hookt. com has signed an exclusive deal with director JC Barros. Under the deal.

Barros will create multiple series of original program-ming for the Web site hookt.com. LOCAL SHOW SPOT-

LIGHT: This issue's spotlight is on Eugene, Ore.-based hard rock show "Hard Times." TV affiliate: AT&T Cable in

Eugene. Program length; 60 minutes.

Time slot: 11 p.m. Thurs-days, 11 s.m. and 9 p.m. Fridays, 9 a.m. Saturdays. Key staffer: Stephen

Woodward, producer/direc-E-mail address: hardvideo@uol. Following are four videos from the episode that aired

the week ending Oct. 28: Spineshank, "Synthetic" Roadrunner). Alice Cooper, "Gimme" Spitfire). Munkafast, "Down For

Days" (Pinch Hit). A Perfect Circle, "Judith" (Virgin).

Continuous programming 1221 Cellins Ave Hismi Brach, FL 33139

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THE CLIP LIST

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 - music video trivia contest winner receives two tickets to the billboard music awards show dec. 5 in las vegas











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HIGHER GROUND (Continued from page 42)

Though the shooting will always he nart of the band's history, it would be unfortunate if that became the focus of attention, because the band's music deserves notice without such notoriety attached. But forty days is moving on, and its fine album is an excellent calling card. Musically, the band has an engaging pop/rock sound characterized by energetic acoustic guitars and affecting vocal performances. "We didn't way overproduce anything," says Warren.

"It's just natural-sounding. Warren and his brother write most of the group's music. He cites "Long Way Home" as one of his favorit cuts. "It's a song that deals with things that were going on in our lives before the shooting. I like the way it was put together with the harmonies and the vocals, just the feel of it ... I

like 'Everyday' too for a lot of the LANGE RETAINS TOP SLOT (Continued from page 49)

"Crush," Kevin Clark, Berny osgrove, Andy Goldmark Mark Mueller (Warner/Chappell Musie).

"From This Moment On," Robert John "Mutt" Lange, Sharia Twain" (Zombo Mossic) "Honey, I'm Home," Robert John Lange, Shania Twain*

(Zomba Music) "Man! I Feel like A Woman, Robert John "Mutt" Lange, Shania Twain* (Zomba Music). "Millennium," Guy Chambers,

"Mutt"

Robbie Williams, John Barr Leslie Bricusse* (BMG/EMI "Praise You," Norman Cook

Camille Yarborough (Universal Music) "Start Me Up," Mick Jagger, Keith Richards (EMI Music) "Sweet Dreams (Are Made Of

This)," Dave Stewart, Annie Lennox (BMG Music). "Sweetest Thing," Paul Hewson. Adam Clayton, David Evans, Laurence Mullen (Blue Mountain

"That Don't Impress Me Much," Robert John "Mutt" Lange, Shania Twain* (Zomba Music). "Torn," Phi Thomalfey, Anne Previn*, Scott Cutler (BMG Music), "You'll Be In My Heart," Phil Collins (no publisher listed) You're Still The One," Robert

John "Mutt" Lange, Shania Twain' (Zombo Music) You've Got A Way," Robert John "Mutt" Lange, Shania Twain"

(Zomba Music). TV Theme Award: "Who Wants To Be A Millionsire," Keith Strachan, Matthew James Strachan

(Universal Music). Film Awards: "Tarzan," Phil Collins. "Notting Hill," Trevor Jones. "The Bone Collector," Craig

Armstrong Eves Wide Shut," Jocelyn Pook. Cinb Award: Moloko's "Sing It Back," Mark Brydon, Roisin Murphy (Chrysalis Music). College Award: Chemical Broth-ns' "Surrender," Tom Rowlands, same reasons. The verse is kind of open and lets the song breathe. Warren hopes "Everyday" will courage people and give them hope Everybody has had personal tragedies in life that could really set them back if they didn't put their faith in something else," he says. God's help, he has brought us through so much, so maybe people can see they can make it through what they

are going through." CHECKING IN WITH BARRY ANDIS: A rumor circulating around Music Row is that Curb Records has been trying to lure Barry Landis, VP/GM of Atlantic's Christian music division, away to helm its Christian operation. During a recent interview about Randy Travis' new Christian album, "Inspirational Journey," Landis addressed the issue. "Curb Music Group president | Mike Curb is a very valued part of the WEA family," says Landis, "Mike is a guy who has done a lot for Christian music, and right now

I think it's in everybody's best interest to try to figure out ways that we can work together in our system. The bottom line is I believe I am going to be, and my staff here is going to be, involved in some way, shape, or form with Mike Corb and his Christian division. Am I or we all going over to Curb? Are the Curb artists coming over here? Are we going to create some sort of partnership? There are still some big pieces up in the sir . . don't really know what that means for me, except I am certainly involved with Mike and Dennis | Hannon, Carb Music Group VP/GM Iright now in trying to help solvise them and give

them counsel NEWS NOTES: Talk about shocking news! Shortly before press time, it was announced that Word Entertainment president Roland Lundy was leaving the Gaylord-owned company, Lundy, a 28-year Word veteran (see story, page 10), bad worked his way up through the ranks, earning a great deal of respect along the way. I could always equat on him to shoot

straight with me. I always trusted his honesty and appreciated the insights he brought to my stories. I'm not the only one who holds him in high regard. A reporter tends to hear a lot about people, and I must say I never heard a bad word about Lundy from anyone, but I could fill several columns with stories of how his compassion, integrity, and prayers have touched people in a sowerful way. He's not only a shrewd sinessman but a respected leader who knows how to take care of his people. It's hard to imagine him not steering that ship, but Gaylord's loss

is going to be some other company's gain. I wish him all the best Pamplin Entertainment executive VP Mike Schatz has resigned from the Portland, Ore-based label, "Mike, myself, and the company have a

strong history together, and this announcement has been very difficult for everyone involved," said Pamolin Communications president/vice chairman Gary Randall in a statement, adding that they have parted on 'very amicable terms." Randall will oversee Pamplin Entertainment operations until a successor is found.

Update

GOOD WORKS

2000 Children's Choice Award will be

presented to Mike Shalett, COO of

will be donated to the Neil Bogart

Memorial Fund, a division of the T.J.

Martell Foundation for Leukemia.

Cancer and AIDS Research, Contact:

DINNER DANCE: One Hundred

Black Men presents its 21st annual

benefit dinner dance on Nov. 2 at the

New York Hilton and Towers. The

group will honor Mary J. Blige for

her backing of the Open Door Initia-

tive, a program supported by her tour

sponsor, Seagram's Gin, that provides

financial and mentoring services to

adults living in public housing. Other

honorees include Russell Simmons

Susan Reynolds at 213-639-6160.

oundScan and VideoScan, Proceeds

BACKSTAGE PASS: On Nov. 19, Jessica Simpson, Son By Four, No Authority, Innosense, Youngstown, and others will perform at the Bogart Backstage: On Tour for a Cure benefit at Santa Monica, Calif.'s Barker Hangar. Nickelodeen hosts Amanda Bynes and Nick Cannon will also be participating, as will skateboarder Tony Hawk and stars from "Felicity," "Saved By The Bell," and "Buffy The Vampire Slaver." Audition and record demo

LIFELINES

Oct. 30, Thurgood Marshall Scholarship Fund Assual Gets, New York Sheroton, New York, 323-

938-2164.

NOVEMBER New 2, 21st Annual Board & Discour Deco presented by Gee Hundred Black Men. New York

Hitlan & Towers, New York 212-843-8075. Nov. 2-3, Solicon Valley Art And Inchnology Conference Stanford Research Indictate Meni Park, Calif. 212-255-5793, ext. 14

Nov. 5, Black Entertainment & Sports Lawyers Assn. Gain Tribute To The Founders. Islands, 323-938-2364 Nov 8-10. Billhoard Music Video Conference And Awards, Universal Hilton, Universal City

CHH 646-654-4660. Nov. 10-11. American Music Assn. Aeresi Monthership Meeting And Conference, Filter Suites Hotel, Nashville, 615-340-9596. Nov. 10-12, Thurgood Marshall Scholarship

Fund Celebrity Golf Tournament, Pelican Golf Course, Newsort Beach, Colif 323-938-2364. Nov. 17. Commy Awards, Alabama Theater Mortin Search S.C. 770-448-8439 Nov. 12-14 12th Annual FPM Extectainment Marketing Conference, Universal City Hilton and Towers, Lts Angeles 212-941-0099

Nov. 13-15, Webseige 2000, Century Plaza. Los Angeles 617-768-0440 Nov. 15-20, Jornatioan Film And Music Fes-

tival, Hyodam Hill, Mostogo Bay, Jamaica. 323-Nov. 19, Bogart Backstage: On Your For A Cu Barker Hangar, Santa Monica, Calif. 213-639-6160

DECEMBER Dec 5, Billboard Moslic Awards, MCM Grand Hotel, Las Vegas 646-654-4600 Dec. 5, Rescerding Academy New York Heroes

Award, presented by the New York chepter of the National Academy of Recording Arts and Sciences. Hotel Roosevelt, New York 212-245-5440 Dec 6, Spirit Of Music Award Disper, the Pierre, New York 718-923-9020, est. 11 Dec. 6, 10th Annual EMA Awards, Barker Hangar, Santa Monica, Colif. 310-201-5033.

Seminary Convention, Nashville Convention Center, Nashville, 615-269-7071, ext. 144.

Feb. 25-March 4, 22nd Annual Country Radio Submit items for Lifelines, Good Works and Colembay to Lill Dec. selnick, Billboard, 5055 Wil-

booths will be set up, and attendees (for his work on the voter registration will see animation demonstrations. campaign Rap the Vote 2000) and hischoreographers, and makeup artists. torian Howard Dodson (for his con-Children will receive authentic backtributions to the Schomburg Center for Research in Black Culture). The stage passes, a camera, and an autograph book. Also at the event, the event will raise funds for several One

Hundred Black Men education programs involving mentering and tutoring and for such economic programs as the Wealth Creation Summit. Con tact: Robin Verges at 212-843-8075. FOOD DRIVE: Country recording

artist Billy Ray Cyrus sponsored a canned food drive Oct. 25 in Nashville in conjunction with the Harvest 2000 benefit concert, Cyrus asked Music Row businesses to serve as collection oints and personally arrived at each location to collect the food. At the con cert that evening, Cyrus presented the donations to the Second Harvest Food Bank. Participating musical performers included Shane Minor and Beth Hart. Contact: Emily Burton of 615-200-7071 avt 144

LIFELINES

Girl, Chase, to Tionne "T-Boz" Watkins and Mack 10, Oct. 20 in Los Angeles. Mother is a member of the recording act TLC. Father is a rap

Girl, Tyler Milan, to Julie and Damon Lott, Oct. 2 in Atlanta. Father is Southeast urban promotion manager for Capitol Records. Girl. Cecilia Grace, to Nancy and

Dominic Pandiscia, Oct. 6 in Studio City Calif. Father is national sales director for Virgin Records.

Anita Camarata to Michael Jewison, Oct. 1 in Bel Air, Calif, Bride is executive VP of MGM Music. Groom is executive producer/director with Yorktown Productions.

Jennifer Erwin Ferguson to Bob Brunner, Oct. 28 in Chula Vista, Calif. Bride is the lend vocalist in the Los Angeles-based band Charming. Groom owns and manages Mates rehearsal studio in North Hollywood.

DEATHS Frankie Crocker, 63, of pancreatic cancer, Oct. 21 in Minmi. Crocker was

radio personality for New York's WBLS-FM for 30 years. He first joined the Harlem-based station in the early 1970s and helped spearhead its appeal to young listeners. Within his first five years there, WBLS became New York's No. I station among 18- to 34-year-olds. Crocker later worked as a PD there and helped WBLS earn top ratings against other R&B stations. Crocker also worked stints at stations in Los Angeles, St. Louis, and Chicago. He is survived by his mother.

Ronald M. Anton, 7L due to a fire at his home, Oct. 18 in Nashville. Anton was a former VP for BML He initially joined the company in 1966, working in the New York legal department. Anton eventually headed the publishing densetment. He moved to Los Angeles in the early 1970s to serve as director of BMI's writer/publisher relations Anton retired as VP in 1968. Prior to his work at BMI, Anton worked at Columbia Records and the William Morris Agency. He was also a supporter of the Nashville Songwriters Asen Anton is survived by his wife a son a daughter, and five granddaughters. In lieu of flowers, the family suggests that contributions be made in Arton's name

to the NSAL 1701 West End Ave.,

Third Floor, Nashville, Tenn, 37203.

Zeke Manners, 89, of natural caus es, Oct. 14 in Los Angeles. Manners was a hillbilly singer, disc jockey, and composer who co-wrote such songs as "The Pennsylvania Polka," which was a hit for the Andrews Sisters. He also co-wrote "Take My Wife Please" with comedian Henny Youngman and "Los Angeles" with guitarist Les Paul and worked on many songs with Buckly Ebsen. Manners first became known as the accordion and organ slayer in the Beverly Hill Billies, a ve-piece band that played a folk/swing mix in Los Angeles and New York in the 1990s. After the dis-

solution of the band, he formed a sim

ilar group, Zeke & the City Fellers,

During the 1940s, he became a radio

ersonality for several radio stations

n New York He next worked as a

rock'n'roll disc lockey on both coasts

and was a popular figure into the

1960s. Manners is survived by a

73

daughter and two sisters.

Ed Simons (Universal/MCA). *Share not licensed by ASCAP BILLBOARD NOVEMBER 4, 2000

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FATBOY SLIM BRIDGES THE GAP (Continued from page 5)

Web chat in September to promote the jam as the first U.K. single from in new collection, "Halfway Between The Gutter And The Stars" (Nov. 7).

"Morrison's fams were not even remotely amused," he says, checkling at the memory. "Personally, I don't see how the sample could be perceived as blasphemous on any level. But judging from the many anatomically incorrect words they

fung at m. I guess they did."
Despite his surprise, the flak
from Morrison fane hasa't ruffledCook's exceedingly positive prespective on the project—or on fife
in general. For the man who made
waves last year with the creasure
hi "Praise No" and its attendant
album, "You've Come A Long Way,
Baly," things couldn't possibly got the
text—except possibly for the
fact that be's squeezing the equifact that be's squeezing the equi-

alent of six months of promotional work into three "But it's all for a good cause," he says with a grin, taking a breather from pre-release activities in his Brighton, England, home. "My wife (famed U.K. television presenter Zoe Balll is nearly about to deliver our first baby, so I'm sticking close to home. My objective is to get everything done before then and then take a little break from the industry to enjoy being a dad." Cook says that the "love energy" currently fueling his personal life also permeates "Halfway Between The Gutter And The Stars." "A lot of the tracks came to fruition at a

time when I was feeling good, and I think it's apparent in the music." It certainly is. The album takes the listener on a blissed-out rhythm journey, winding through richly varied, state-of-the-street beats and candy-sweet pop hooks Along the way, Cook enlists the vocal skills of quirky funk diva Macy Gray, who fronts the oldschool soul throwdown "Love Life" as well as the stirring, spiritually charged "Demons." Also appearing are house music hero Roland Clarke on the hands-in-the-air setcloser "Song For Shelter" and P-Funk legend Bootsy Collins, who

alaps a alippery basaline costo the cenery "Weapon Of Choice." However, the true draw of "Haifway Between The Gutter And The Stars" is Cook's natural gift for bridging the gap between underground club culture and mainstream pop accessibility.

And the page accession, the most basic point of view, you're not talking about linking two completely incompatible worlds," he says. "You're talking about strempting to unite different genres and the people who support them via common musical denominators. Sometimes, it happens by way of a distinct of the company of the

you combine those various elements." Cook admits that he was "mildly freaked out" when it came time to begin sewing those elements together for this new collection. "For starters, I had no idea of what this album was supposed to BLEOARD NOVEMBER 4, 2000 be. All I knew was that it could not be a daplication of the last record," he says, adding that this was actually the first time he set out to record an entire album in one period of time. "You've Come A Long Way, Babe" and his 1988 full-length de-

any ute institute above see one of order an entire above in order an entire above for a Long Way. Baby" and his 1988 full-length debut as Fatboy Slim, "Better Living Through Chemistry," were both assemblages of previous singles and additionally recorded using the feels cohesive, like a fecused perfect of work. But getting started was definitely difficult."

The first step was refreshing his polette of masical colors. "I hadn't really updated my samples since the last record," he says.

Cook spent several weeks touring record stores all over the world.
"I bought about 1,000 records.
Most were garbage, but I found

some wonderful tiny bits that were like procious diamonds." From there, he started to build hooks from various vocal snippets. 'It always has to start from that point. If I started from the groove, I'd never get anything done. I can spend days patting beats together," he says, adding with a laugh, "and it's not always pleasant to get lost

in a sea of bilps and booms."

While other artists might feel
the pressure to brew another
potential pop hit à la "Praise You,"
Cook says he strived for the opposite. "I wanted to make a record
that's catchy, but giving in to the
pressure to write 'hits' would've
been lethal'.

And yet "Haifway Between The Gutter And The Stars"—titled by Cook to describe how he views his stature as a recording artist—is rife with single-worthy fare.

"He's done the near-impossible," says Marion Creation, manager of Record Kitchen, an indie retail outlet in San Francisco. "He's made an album that has edge, but it's also a straight-up pop record. There are at least three or four solid singles for the label to work."

While "Sunset (Bird Of Prev)"

enjoyed pop crossover in the U.K. (not to mention cultilise interest in the U.S., thanks to exposure of the video on MTV2 and the Box), Arralwerks is agering up for the launch of the single "Ya Mammu" in the States. The track, which tightly interviews vibrant rock and hip-hop threads, will benefit from inclusion on the Columbia

soundtrack to "Charie's Angels."
"It's an incredible opportunity
for us," says Errol Kolosine, GM of
Astralwerks, adding that the single will be complemented by a
videoclip lensed by renegade
directing team Traktor. "The tiein with the movie, which is a lot of
fun, will instantly bring this project to the widest possible audi-

Kolooine notes that the label is "extremely conscious" of maintaining balance between Cook's budding mainstream profile and his longtime club credibility. "There's a this line between the ambition to make him a pop star and making him look like a sellout. We won't let that bappen in the name of selling records. We're not here to trash his career. We're 'A lot of the tracks came to fruition at a time when I was

time when I was feeling good, and I think it's apparent in

the music'

To that end, Cook will be doing a series of DJ appearances in the U.S. during the days surrounding the Nov. 7 release of the album. "We want to remind people that he's a regular gay. He's a DJ, and hat's his first low." Adding to the marketing strategy for the album is a 12 Days of

here to enbance it."

WILL THE INDUSTRY BE LEF (Confinence from page 5). Sources say that the proposed sale of Columbia House—the record and vides othis jointly owned by Warner Music Group and Sony Music Entertainment—has been sparred by the ervotion of elub profits due to

cuthroat merketing tactics employed by both record clubs to attract and retain customers.

With record-club unit sales on a downward spiral and both clubs giving sway as many free goods, if not more, than they sell, some club executives have reached the conclusion that there

is only room for one record chib tobe profitable. Consequently, the on-again/offagain tails about selling Columbia House to its competitor have resumed, according to sources (BillboardBulletin, Oct. 24). These are believed

to constitute the third round of negotiations in the past 18 months.

Although the discussions about
Columbia House are said to be in the early stages, a merger with BMG Direct's record club would create a company with combined revenue of

about \$1.5 billion.

Another option said to be under consistentian at BMG would be to merge the record clubs with CDnow, which BMG recently sequired. But such a strategy would need the approval of Bertelsmann E-Commerce, which

overnees the online merchant.

Warneer Music and Sony had planned to acquire CDnow and merge it with Columbia House, but the deal fell apart early this year. While Warner took the lead in initially pushing for

er took the lead in initially pushing for the CDmow deal, sources suggest that Sony is the lead advocate for selling Columbia House. Sources famillar with Columbia House value the company at about \$500

million, assuming all current licensed missic and video product is maintained that is a far or from the \$1.5 billion valuation the company is believed to have carried in 1980 when Warner Music percet Time Warner obtained 50% ownership of the record club in the settlement of a insweal against Sony. The latter had hired movie producers Peter Gaber and don Peters, Fatboy Internet promotion including a string of caline listening parties and chats with Cook with a wide range of sites. The artist also has his own site, gutterandstars.com, that provides sound bites from the album, slong

terandstars.com, that provides sound bites from the album, slong with the requisite bio material, photos, and news items. All of this activity sits well with Cook, who has stuck with his Fet-

boy Slim moniker longer than any other he has donned to date. "This one's permanent," he says. "It fits better than anything else I've tried so far." For the uninitiated, over the

course of Cook's 13-year career, he has undergone numerous muiscal makeovers. His career began as the bassist for the now defunct Britpop band the Bousemartins. Having had enough of the band thing. Cook switched gears and founded Beats, International, who

scored a worldwide hit with the song "Dub Be Good To Me." Still feeling that his calling was more as a DJ and producer, Cook began cutting tracks under his own

began cutting tracks under his own name as well as numerous sliases, isolading Mighty Dub Katz, Freakpower, Fizzaman, and Fried Pank-Food, His greatest success so far, undenishly, has been as Fatboy Slim, and he got proof of that recently when Vice President Al Gore utilized "Praise You" during bis campaign stomp for the U.S. presidency.

"He did it without even asking,"
Cook says. "You should have the opportunity to lend your masic to a campaign that you personally believe in. I'm sure Afis a good bloke. At least he's not a Republican. If he wins, I figure he'll owe me big time."

WILL THE INDUSTRY BE LEFT WITH ONLY 1 RECORD CLUB? (Continued from page 5)

Columbia House's merger with BMG Direct's record club would create a company with combined revenue of

\$1.5 billion

Pichares studio Scoy had just acquired.
Warner Music assumed its stake in Columbia House just as record clubs were experiencing their most explorive growth ever, thanks to consumers buying CDs to replace their favorite visy!

In 1994, that distribution channel achieved its peak when it accounted for 15.1% of alknown units shipped, according to Recording Industry Asan. of America data. In 1995 record-club market share declined slightly to 14.5% and held that percentage in 1996. But in 1997, record club sales begun a steady decline: to 11.0% of total unit shipments that year, 9% in

1998, and 7.9% in 1999.

During that time, the BMG record club is said to have displaced Colombia. House as the largest music club, although the latter may still be the overall largest when its video business is taken into account.

But the struggle for market share has taken its toll on profitability. One concutive familiar with the talks estimates that Columbia. House's music earnings before interest, taxes, depreciation, and amortization have shrunk from about 875 million five years ago to shout 875 million five years ago to shout 870 million five years ago

Sources say that Columbia House's video business is still profitable and growing and that, with BMG having

little in the way of video licensing, it would be a good fit with BMG Music Services.

Due to the declining profitability at both clube, their owners apparently believe that the Federul Trude Commission will not have any antitrust.

issues with the proposed sale.
Meanwhile, the new OnePriceCDs.
Chth, which debuted Oct. 10, generated a firstearm of criticism from retailers, who say it is unfair that the \$9.09
price the club charges is well below the
\$11.40-\$12.02 wholesale price they pay
for superstar front-line product.
Executives at the other majors—

Executives at the other majorawho weren't notified in advance about the new club offer—also were upset by One-Priest Cho. According to sources, at least two of them, including the Universal Music Group, sent cease-and desist letters to BMO Direct, apparently asking that titles be removed from the \$3.99 offer (BillDouarBulletin, Oct. 23). Sources within BMC sourcest that

in record club lawyers (tally explored he legality of intensing contracts for inclusion of albume freen other major record companies in the OnePriseCDe offering. But the reaction from the industry appearedly has led BMG to change its mind. According to source, BMG the barrangement and senior BMG the barrangement and senior more time of the offer with the offer with the read-dependent of the barrangement of BMG the offer with the read-dependent (Billboard Butletin, Oct. 2000). On Oct. 23, the OnePriseCDb home.

page was changed. Varwers visiting the page were told, 'As you can see, we are not able to process orders at this time. Unfortunately we need to temporarily suspend our operations while we respond to what we've heard from our members and friends."
It's unclear how the offer will be

reconfigured, but since the OnePriecCDe concept is so dramatically different from the traditional "negative-option" club model, some worder if its structure even qualifiers it as a record club, in the negative option model, club members are sent a postcurd every most hatting that they will be sent the featured disc sed charged full price unless they respond by drift price unless they respond by drift price unless they respond to drift another difference is that record class traditionally use free roads to

induce greater sales, a tactic not

employed by OnePriceCDe

Spokesmen at each of the five majors declined to comment for this story.

who were under contract to Warner's film company, to head the Columbia www.billboard.com

ART FORM NOT ALWAYS ACCESSIBLE (Continued from page 5)

Though the Prodigy ultimately sold 2.4 million units of the '97 Mayerick Records album "Fat Of The Land. according to SoundScan, and such other acts as the Chemical Brothers, Fathoy Slim, and Moby scored breakthrough hits. large-scale success has so far eluded the electronic genre, which encompasses a variety of subgenres from hardcore dance music to bed-

room electronica. Few observers discount the electronic genre's potential to spawn major acts or big hits in the future. But many say the music, in all its forms, has to date been the victim of a land-rush mentality that greeted the music in the late '90s and has also been hampered by certain market and cultural realities that have suppressed the genre's

Steve DeBro, VP of associated labels at Atlantic Records-which has marketed albums by Kid Loco and Dimitri From Paris, mixers on France's Yellow Records, through its Division One-admits that too much may have been expected from

electronic acts. "It's an endemic problem of the record business in general to overly inflate expectations so that everything's a disappointment," DeBro says. "Periodically there's going to he semething like electronic music that everybody thinks of as the great white hope, the great next hope. Sometimes those things are artificially inflated, either through

the industry or through the media Errol Kolosine, GM of Astral werks Records, which markets Fatboy Slim, the Chemical Brothers, and Air, among many other electronic acts, says the boosters of the late '90s may have misread the

music's potential. "Nobody (at Astrahyerks) would ever have supposed that it was going to become, quote-unquote, 'the next big thing,' "Kolosine suys. "Anybody in their right mind could have told you that that was not the case. The reality was that, like any other growing musical form, it was experiencing what I would describe as a resurgence . . . It just necked out of the underground a little bit. What happened was that bands like the Chemical Brothers and the Prodigy and their ilk brought this that was palatable to a more main-

Rick Williams, GM of Caroline Distribution-which handles sister company Astralwerks and such electronic labels as Radikal, Ultra, Ninja Tune, Warp, and Wall of Sound suggests that the more familiar funk/rock sound may have been more diverting for pop listeners. Williams says, "I also thought

stream audience.

that it would break out in a much larger, more mainstream sensethat is, that more artists would break out. I don't really have an explanation for why it didn't. Perhans it had something to do with the fact that the Limp Bizkits of the world became more dominant Jim Welch, VP of A&R at Epic Records—which is correctly may keting mix CDs from the U.K. Sony imprint INCredible targeting the

electronic dance audience-sava

the growth of that audience in recent years tends to be overshadowed by the meager sales picture. Welch asks, "Has it really not gotten big? Maybe not in a recordsales sense, as a genre, but there

are a few artists that have definitely sold a lot of records. When you look at what's happening in the electronic music world, there are so many kids that are into it and are going out and bearing it every single weekend around the country-tens of thousands of people in cities all over the country. Maybe it hasn't become enormous in a record-sales sense yet but I think it has in a lifestyle sense."

IS IT POP? To date, the

roll of electronic usic's platinumplus albums includes "The Fat Of The Land. the 1998 Father Slim Astralwerks release "You've Come A Long Way, Baby" (1.3 mil-

lion units, according to SoundScan), and the 1999 Moby V2 collection "Play" (1.3 million units). Nearly as successful was the 1997 Chemi Brothers set "Dig Your Own Hole" (720,000 units). Many observers note that these

acts have stood out in a still largely anonymous pack by maintaining the broadest pop appeal possible. The instrumental-based performers who don't exhibit non awareness face high commercial hurdles, they

Jeff Waye, Montreal-based North American GM of the U.K. electronic label Ninia Tune, maintains that the genre will never attain major success "because it has no vocals. and it's very faceless. I think it's no surprise that the bands that did do well became big because they had singles that for the most part were rock tracks or pop songs with vocals

Wave adds, "IYou have tol con form to that standard, with vocal and band, and it's all very marketable, and you can send along the glossy picture with someone goodlooking in it. Whereas we just market a bunch of ugly motherfuckers who spend all their time in their room huddled over a computer screen. They have a studio tan or dirt on their face from digging in

crates of records." Tom Evered, senior VP/GM of Blue Note Records, acknowledges that be faces a challenge in market ing St. Germain's "Tourist," an album created by French producer Ludovic Navarre. The set's first single, "Rose Rouge," has been scoring some club play-probably due to an

insistent, ear-catching sample of jazz vocalist Marlena Shaw. Evered says of Navarre, "He is not a real telegenic person. He's frankly rather reclusive. But i Rose Rouge"] comes alive because of the good hooks, the good instrumentals, the Mariena Shaw sample . . . That little bit of humanness adds a dimen sion that you just don't get from straight electronics. Out of nowhere comes Marlena Shaw's voice, and sure, you've got a relentless best and some good hooks, but you come out of there (singing the hook) 'Put your hands together one time Blue Note VP of sales and mar-

keting Saul Shapiro says that the second St. Germain single will rook. ably be "Sure Thing," another woralbased track featuring a sample of bluesman John Lee Hooker. Even as some marketers of elec-

tronic music try to formulate tracks with seductive hooks, others say that strategy won't be enough to

seduce radio programmers, who have maintained a reluctance to spin the music no matter how popfriendly it may be conceived. Astralwerks' Kolosine says.



ner that people can relate to is very important to people who are programming their stations and to people that are making these kinds of decisions, because they don't want to alienate their audiences in any way possible. Unfortunately, I do think that there's sometimes a gray definition between the risk of ali ating an audience and the opportunity to grow an audience . . . A lot of radio stations have got just one slot for the challenging stuff. The cases-

really enough? Is it really that dangerous for people to have a second slot for challenging music?" Epic's Welch, who also notes the igidity of commercial radio, he-

lieves the development of satellite radio and such Internet sites as Groove Radio (the Web equivalent of the now-defunct L.A. commercial electronic outlet KACD will fill in the broadcast gap.

He says, "Once you have free stations or stations that are being pumped into your car or pumped into your home that are 24-hour-aday dance stations, and you're able to listen to a track and know who the artist is and maybe even click on your computer and go straight to the site to buy it, a lot of electronic music records are going to start selling.

SELLING THE LIFESTYLE Welch is among those who believe

that the electronic music audience can be tapped with lifestyle-oriented projects like the Epic/INCredihie mix CD "Global Sound System. reduced in conjunction with the U.K. dance club Gatecrasher and due Tuesday (31).

We're trying to market the life style that is the Gatecrasher club and thought process," says Welch. The music is a part of the whole experience, really. I'm not sure that we're going to sell a lot of records by major-label standards, like half a million records, but I think we're

going to sell a really good number of records based on the audience that's out there. It's a developmental process." Producer/mixer Carl Craig, a fiature on the Detroit techno scene "The Kruder & Dorfmeister CD Ithe mix due's "K&D Sessions" on Studio K7] was a big seller in America. It had serious legs. There is some validity to that. Maybe it's that people have a little bit more

nationre to listen to a mix CD he cause it has more of a selection of music on it, than an artist on his own that does electronic music. It's an art form, and we can get arty and emotional, and it just goes

above people's heads. Others are less certain that the formula-which has also been embraced by Virgin, which recently issued the Junior Vasquez mix CD "Twile Volume 1"-will be accepted by what is primarily an under-



of the Belgian label Studio K7. which produces the influential allstar mix series "DJ Kicks." "You still have to break artists for it to

ground audience.

work, for anyone to make any real money. It's still a business. That's why K7 has made the switch. We're still doing 'DJ Kicks,' but we've turned into primarily an artistbased label now, because that's really the way forward Watkins notes that his label's ros-

(Continued from page 12)

music in Germany. They are also

calling on the government to ensure

a sound legal basis in Germany for

the distribution of music over the

Internet, Among the possible moves

being suggested to boost German

pop and rock-and one that the CDU/CSU party is expected to offi-

cially come out in favor of-is a

French-style music quota system

ment requests details of how the

government intends to tackle pira-

ey, of both physical and digital prod-

uct. One question asked is, "What

conclusions does the government

draw from the fact that U.S. com-

panies are offering systems for the

works over the Internet?" The doc-

ument also inquires about the

effects of ongoing U.S. legal dis-

putes with Internet companies on

the copyrights of rock and pop

CSU parliamentary party is con-

cerned that the strength of rock

and pop music could suffer as a

result of technological changes and

a resultant weakening of copy-

rights. He says, "Given trends in

the sector, rock and pop music re-

Kampeter says that the CDU/

musicians in Germany.

Kampeter and Lammert's docu-

covering all electronic media.

liament.

music's all about. The progression is so quick that, if that's not ter now includes such acts as Smith your game, you're not gonna keep up with it." & Mighty, Funkstörung, and A Guy

Paul Golec, president of the hicago-based mix specialist UC Strictly Hype Records, is also akeptical of the majors' lifestyle

Called Garald

"I think what they il end up doing is figuring it out but having to burn a lot of eash in the meantime," Golec says. "At the end, the kids who ulti-

mately really support this scene will ultimately smell a rat and figure out hat they're still really interested in the underground stuff-the stuff that may not be psckaged quite as nice, may not have as much retail

visibility, but probably is a little bit more cutting-edge and a little bit more authentic It remains to be seen if this latest strategem will succeed in widening 'It has a limitthe audience for a music that has ed life," says Dave for the most part remained res-Watkins, U.S. GM olutely underground.

Veteran Craig suggests that the fast-moving mutability of the scene may conspire to keep it out of the mainstream, despite the best efforts of the majors. "Whenever you get into the underground, the underground al-ways morphs," he says. "It's kinda like the [cyborg] in 'Terminator 2' that kinda goes to liquid,

and then be's in another shape

Shape-shifting is what this

GERMAN LAWMAKERS LOBBY FOR ROCK, POP

Wolfgang Thierse, on Oct. 16. He quires the special attention of the has now forwarded the questions to state as well as a reasonable legal

the government, which is expected foundation of the type enjoyed by to reply by next spring. This marks other areas of culture and music the first time the music genres have Kampeter and Lammert say they been discussed in the German parare determined to discover whether German non and rock music is The two men says they want to improve conditions for rock and pop-

being adequately promoted outside the country. On the home front, they contend that it is also impor tant to provide up-and-coming young talent with sufficient opportunities to practice their art inside Germany and to encourage artists to market their own productions without the major record compa-The politicians ask critical ques-

tions about collection society GEMA-for example, "What importance does the government think that GEMA has for the promotion of music in general and the promotion of rock and pop music specifically?" The document also asks for the government's view on the fact that GEMA has different royalty systems for pop and classi-Other questions included in the

document are "What possible consequences does the government see for rock and pop music in connection with plans to levy radio fees on PCs with an Internet connection?, and "What knowledge does the government have of the economic performance of German-language rock and pop music productions compared with foreign-language products produced in Germany. and what conclusions does it draw from this?"

'SRV' PAYS TRIBUTE TO VAUGHAN (Continued from page 5)

three concert performances at his next-to-last gig in 1990 in Alpine Valley Wis The helicenter carrying crashed moments after takeoff. The meet of the not were collect from studio recordings, concerts, and rare radio

and TV appearances "They've got a lot of stuff on here that I didn't know was around," says Double Trouble bassist Tommy Shannon, "There's some really early stuff-'Letter To My Girlfriend.' Don't Lose Your Cool, 'Crosseut Saw,' and a live 10-minute 'Texas Flood from '82, which I just can't wait

"When we first got together we were a simple, typical blues band with no frills or anything," he adds, "But then we started growing and stepping out a little bit and going into new ections without losing our rootsand the box covers the whole story And some of the ruts are radio shows that were super-good nights that I wondered if they were ever recorded. It looks like they got some of

Drummer Chris Layton joined his Double Trouble bandmate in supplying photos and artwork for the pack-



age. "People should be really happy with it," he says. "It's a real good fanbased set, with 'erreatest hits' and so much unissued stuff that's never been heard before. I have some 70 SRV bootlegs myself that sell for \$30 to \$90 a pop. The band was one of the most egged in history, so they decided to grab good, musical live stuff from wherever it existed."

According to Legacy senior director of marketing Mark Feldman. the label really "came up with the goods" on "SRV," which follows its release last year of remastered and expanded versions of Stevie Ray Vaughan & Double Trouble's four studio albums, along with a second

greatest-hits disc. "It's the mother lode of unreleased material for SRV fans-what they've been asking for for years says Feldman. "And the fourth disc is a DVD-which no one's ever done before in a box set-with music that's just smoking from the band's last appearance on 'Austin City Limits' that's never been seen or heard unless you were lucky enough to be at the taping. There are also five wonderful essays and tons of neverseen photos, so it's a very personal and warm tribute to Stevie as a musician and person-which is exactly what it should be." "SRV" has actually been in the works for three years, notes compilation producer Bob Irwin, "I feel like I'm the keeper of the keys, the protector of the heritage," says Irwin, who says that the project was "emo-tionally charged" from the beginning—especially while working close-

ly with Vaughan's older brother, Jimmie Vaughan, in Austin. "You step foot in the vault down there and basically walk into this world that was shut down abruptly 10 years ago," notes Irwin. "But you suck it up and do your work, and in the case of Stevie, it's a labor of love. There's so much wonderful live documentation between the TV broadcasts and MTV spots and live remotes that Epic was doing-multiple-multiple live versions of any given song, each with special attributes. Like you got 29 or so absolute-

ly and equally devastating versions

of 'Willie The Wimp' to sort through and make the final cut, so it's an enviable position to be in, and the set's absolutely musically solid and filled with integrity from beginning to

Jimmie Vaughan agrees with Shannon on the early material collected in "SRV." "A lot of the things I don't think people have heard unless they were around in the early days and saw Stevie play in person he says. "The song with Paul Ray & the Cobras, which is one of the first

Stevie ever sang, sounds like an old record from the '50s. And there's a lot of really cool stuff like 'Ask Me No Questions' with Albert King [a 1983 recording from King and Vaughan's "In Session" Canadian TV appearance and subsequent albuml and These Blues Is Killing Me' with the sax player A.C. Reed (a 1984 record-

ing from Reed's album "I'm In The Wrong Business"l.

"The reissues a year ago had great

"So if you like Stevie Ray Vaughan, this is something great to sit down and listen to, with a really cool package," he adds. "The book is ous, and there's a great cover

with Stevie's guitar." Legacy is supporting "SRV" with major consumer print and TV ad cumpaigns and "value-added" poster giveaways with major accounts, says Feldman. There will be sampler givesoways at rock radio and national blues radio shows and a promotion with Guitar World magaz

Web-wise, Epic's site is being dated to highlight the box, as is Double Trouble's. Vaughan's cyberspace aside, Aus-

in remains "the musical center of his universe," notes triple-A KGSR Austin PD Jody Denberg, who says that Vaughan's local profile remains

sales in this market due to the included honus tracks," Denberg adds, "but not only people in Austin are going to lap this [new "SRV" box] up. When Patti Smith came to town, and all she manted to ask me about was Stevie Ray Vaughan because her son Jackson is such a big fan, you realize his reach goes far beyond the capital of Texas.

Denver retailer Paul Enstein. president of Twist and Shout Records, says, "Stevie's taken his place with Hendrix, Dylan, Miles-landmark artists who sell no matter what you put out, because they're such cinating icons," Regarding "SRV." Epstein adds, "A box set needs to serve one of two functions: for the beginner, replacing the need to buy everything by an artist in order to get the essentials [and] for the collector, scratching the itch for rare and unreleased material. "SRV" satisfies both in spades."

the late '90s, the French house move

ment had become a worldwide the-

nomenon. You just always have to keep

your ears and eyes open, because you

never know where the next big thing will come from."

music copyright organization BUMA

and Construs, a foundation dedicated

to promoting the country's music

For additional coverage of the Assister-

dam Dance Event, see Dance Traz,

The ADE is organized by Dutch

CONFAB HAS THE WORLD DANCING (Continued from page 12)

However, Jan Kubicki, head of

A&R/managing director of Magic Records in Poland, warned that his country's rempant 75% piracy rate is killing the dance music scene. "The situation is very bad," he said. "There is no Polish music released at home, because there is no interest in record companies to release an act, as it is pirated three days later.

The concern was reiterated by Lás-216 Széll, managing director of Hungury's Under Cover Music Group, who said the region suffered from the "triple-I" syndrome: no information on progressive underground music, no ntegration, and no infrastructure as a result of the wide-scale piracy coupled with excebitant sales tax on product. Spell, whose roster includes Yonder-

boi, Marcel, and Gabor Deutsch, added that prices for legitimate CD product in the region are "beyond imagination." "If the piracy is stopped, the market will be huge," an optimistic Kubicki

During the conference, Groovilicious/Strictly Rhythm A&R manager Michael McDavid confirmed the findings of a recent Billboard Report (Billboard, Oct. 21) that U.K. dance acts are succeeding stateside where many of the country's rock acts are failing. "There's nothing happening with

domestic dance music in the U.S.-it's definitely a British invasion," McDavid said, naming such acts as Underworld, the Chemical Brothers, and Orbital among the high-flyers.

McDavid conceded that such acts have the marketing and promotion tools to get their songs on radio and video networks. "If you want to have a big break in the U.S. without a \$200,000 video, just forget about it," he said. Said Eric Morand, managing di rector/A&R of Paris-based F Communications Records, "In France, you must invest money to get records

played-just as in the U.K. and nerica. "It's very simple," Albers said in a later panel discussion. "To become successful, an artist must have the money and full support from the label Too much dance music is dispos able," cautioned McDavid. "This is

mainly due to music being made by producers and not true artists. And at the end of the day, many of these producers don't want to tour in support of a track"

Producer Tom Holkenborg, aka Dutch recording artist Junkie XL, added that a new level of respect is given to a dance act When it performs totally live. "It's then a completely different ballgame," he said. "As a live act, I can play tracks that a DJ never could. Playing live has certainly beloed me set to where I am today."

Michel de Heij, director of Rotterdam, the Netherlands-based Immaculate Music B.V., concurred and went one step further. Performing live presents a face to the audience, which really helps sell records," he said. "Performing live is one of the best ways for an act to get to the next level." In a lively and highly interactive

panel-chaired by Frank Janasen. editor of Dutch music trade publication Muziek on Boold-Dutch chart. compilers agreed to develop a nationwide sales-based chart system for the country's important dance music

Under the initiative, data will be electronically gathered each week from the country's estimated 70 dance-specific retail outlets. Local industry veteran Rob Bosloump and Marcus Muler, general director of the country's Mega Charts, said the new chart would like-

ly launch at the end of 2001. Such a national chart would greatly help in securing licenses in other terri tories, said many label executives. "Holland is so tiny, which means we must remain internationally focused," said

Stefan Robbers, managing director of Dutch company Eevo Lute Music and Technology. Perhage de Hejj summed it up most succinctly when he said, "We don't

make music for the Holland scene-we make it for all people," He then referred had global success.

to several Dutch acts-DJ Jean, DJ Jurgen, Darude, Jaydee, and the Vengaboys, among others—that have Similarly, France has several internationally revered dance acts, including Daft Punk, Bob Sinclar, DJ Olive,

rent Garrier, and Modjo, a Paris-based due responsible for the current Form. pean crossover hit "Lady (Hear Me-Tonight)," On Nov. 14, MCA Records will issue "Lady" in the U.S. F Communications' Morand recalled how France was a bothed of creativity

in the disco '70s, with producers like Jaccases Morali and Cerrone pioneering a French sound in clubland. But by the early '80s, the French had disappeared from dancefloors," he said. In the early '90s, though, French

producers and artists became a force. once again, in clubs," he continued. "By

REALNETWORKS, MICROSOFT TOUT FORMATS

abroad.

(Continued from page 10) new versions of Sony's VAIO

Music Clip portable player, as well as VAIO computers shipping in January 2001 Microsoft's Fester was quick to noint out that Windows Media Audio will be compatible with the new Sony devices.

Sony has also made pacts with RealNetworks for various cross promotional partnerships. spokesman for Sony, though, did not provide details on those promotions

New Sony portables and computer products will be announced at Comdey on Nov 13 Eurther announcements are expected at the Consumer Electronics Show in January 2001 Almost anticipating Microsoft's

attacks on its sound quality, Real issued an independent study by KeyLabs comparing RealAudio 8 and Windows Media Audio. In the study, Lindon, Utahbased KeyLabs compared radio.

spoken word, and complex music content. More than 400 participants were asked which clin sounded more like the original. In all the tests, RealAudio 8 was the winner when streamed at various byte rates. In fact, in half the tests, which were conducted at various stress ing byte rates, 90% or more of the

listeners preferred RealAudio 8

over Windows Media Audio For its part. Microsoft put out a summary of an independent study by ZD Labs that showed that 90%

of consumers tested could not tell the difference between playback of a CD-quality Windows Media Audio file and an MP3 file played back at twice the byte rate But Forrester Research media and entertainment analyst Eric Scheirer disputes the significance of quality comparison studies.

"Most companies don't really care about how good something sounds, because they use the studies as a marketing tool," Scheirer says. "It's about selling the percept that one is better than another." Scheirer says that the only reliable tests are those conducted by third-party sudio engineers, who then publish their findings in various technical journals.

Regardless of quality issues, Microsoft Window Audio technology is compatible with RealNetworks Jukebox software through a license between the two compa-

However, Real Audio files will not play on Microsoft's Window Media player, a situation that is unlikely to change, says Fester. "We're not interested in having RealAudio," he says, "because it's not on par with Windows Media."

BEYOND THE AGE OF DIGITAL DOWNLOADS (Continued from page 5)

Not surprisingly, the questions evoke a wide range of responses from executives at major record labels, online companies, retail operations, technology businesses, and Internet and financial research firms, several dozen of whom were interviewed over the past few weeks and most of whom have plenty riding on how these issues

altimately play out. Internet services company Preview Systems, for instance, cited the slow-developing commercial download market in reporting that its revenue was developing three to six months behind schedule and that third-quarter losses were higher than first expected. Supertracks another commercial music enabler, raised similar concerns in announcing the layoff last month of

a third of its staff Many other business-to-business and business-to-consumer compa nies have been built around the expected arrival of a vital online music marketplace, and retailers have been working for at least the last year on their download-inte gration strategies. The record labels, of course, have put copious amounts of time and money-and the occasional merger proposalinto planning for an online future that no one disputes is coming, in

one form or another. If there is an early consensus to be found throughout the industry. however, it is that commercial downloads in their current form are disastrously difficult for consumers to contend with-whether irredeemably so is a matter of debate-and that they are no longer viewed as an end game in themselves even by their staunchest proponents but rather as one element of a suite of ways in which music will be sold to cus-

tomers digitally. Indeed, four of the five majors have already revealed plans to roll out subscription services this fallwhich likely will include a combination of downleaded and streamed music offerings-and the fifth. Warner Music Group, says it expects to Isanch a service with soon to-be new parent company Ameri

ca Online next year. The labels-most notably Seagram's Universal via its soon-to-be new parent Vivendi-are also mov ing fast to make music available to a new breed of wireless devices. while BMG says it will unveil

details of a "secure peer-to-peer" music offering this winter. "You are seeing a lot of people starting to look at downloads as more of a meana to an end than an end in themselves, says Tracie Reed, VP of merchandising at on line retailer CDnow, which is stocking Warner Music Group's digital titles. "A lot of what happens next is going to depend on how all of this plays out in the next few months. If downloading doesn't get a lot essier fast, then you will see streaming and other models mov

ing to the front of the line quickly." I actually think there will be many business models that we offer to consumers," says Heather Myers, executive VP/GM of Universal Music Group's (UMG) Glob

al E division, which launched its 'bluematter" digital-download tri als at the end of July and is already quietly testing a music-subscription service among 5,000 partici-

"There are going to be consumers who want to buy one-off downloads, and there are going to be consumers who want to buy a bundle of downloads, and there are going to be consumers who want to subscribe to either downloads or streams," Myers adds. "Ultimate-ly, a lot of different business models

are going to coexist. "I don't think that there's going to be any one clear path over the next few months," says Dick Wingate, senior VP of content development and label relations at Liquid Audio, which has been rking with EMI, Warner, and BMG on their download efforts.

"Certainly for this Christmas season and into 2001, it's going to be kind of a free-for-all, from streaming to downloading to subscriptions," he adds. "And what the

way forward

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THE ORIGINAL

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This "bad DNA" argument has at its heart the now ruging "sale of products vs. sale of services debate-a key driver behind the different online business models currently being explored. But

even those who say that paid individual downloads do have a vital place online, and there are many, argue that the implementation of the approach has been That is, it was the nurture of the

commercial download, not the nature of it, that's to blame for its current difficulties David Pakman, senior VP of business development and cofounder of online music locker company Myplay, is one who doesn't

discount paid downloads as a potentially viable business model out believes that "the industry built serious flaws into the sys-"You would be hard-pressed to stand up and say that downloading

doesn't work [as a model] when you look at Napster-35 million people doing tons of downloading n a very easy scenario," he says. "But because of the industry's perceived need to put safeguards into place, you ended up with these huge hurdles to simply making it

"In the case where you have to go to a retailer, put your credit card n, buy a thing, get six different formats, download it a few times

Ito get it to workl, and then it times out for some people or it doesn't work for some [hardware] players." he continues, "well, is it any sur-prise to anyone that that's not going to work?"

'HOOP' SCREAMS If there are two things that cor

up over and over when people talk about the early state of commercial lownloads, it is the many steps required to successfully access them -the proverbial hoops to be jumped through-and the hard-

goods pricing levels. o'The form of what ithe labels) are trying to do is never going to work. Malcolm Maclachlan, a senior analyst with International Data

> media research program, "That's not to downloads won't work-selling downloads is a pos model. But you can't sell it at high prices. and you can't sell it

if you make it impossible for your customers to buy RealNetworks founder Rob Glaser has described the process of trying to buy EMI's down-

loads-cited many as among the more user-friendly of the offerings that were up this summer-as akin to "a science experiment."

"If I was a customer just trying this, forget it," he says. The sales numbers appear to bear that out. While no labels or

participating retailers have been willing to divulge any admittedly nascent-days figures, sources say that none of the labels that had product for sale this summer has sold more than several thousand units as part of its paid-download

And even a good portion of those sales, some contend, are likely being rung up by journalists

or competitors "What I want to know is what percentage of the [paid] downloads that have been done so far are showing up on the expense ac counts of [music] industry executives," says one major-label executive who declines to be identified. "I would bet that fit's

aboutl 40%."

WHY IS IT THIS WAY?

The record labels counter that they can't, and won't, build a bus ness online unless they can protect the music they offer from unautho rized access and copying-the very real threat of Web pirney. We always could paint a model

that if we gave all our music away we could get rid of a lot of it," says Al Smith, senior VP of Sony Musi-Entertainment, which was first out of the gate with its U.S. download rollout in April. "And in that regard, the Napster success is no surprise. But we can't build a business by giving it all away free.

hus some form of file security is necessary-and that means at least one boon for consumers who have grown accustomed to simply grabbing unprotected (and unau thorized) free music files via such services as Napster, hoop-free Also unlike with Napster, they will need to pay for those secured files via a credit card or some other pay

ment system: necessary hoop No. 2 There is a huge difference beeen sending a clear file (as an MP3] and building a scalable system to be able to track those files and compensate rights holders said Kevin Conroy, president/chief marketing officer of new technology at BMG, during this year's Plug. In forum in New York. "It can't be unfriendly to the consumer, but it Corp.'s (IDC) conis necessarily going to have to be something different.

What that "something" would be

was part of the focus of the inter-

industry Secure Digital Music Initiative (SDMI), which launched in late 1998 with a goal of creating a broad framework for the secure delivery of music over the Internet. The initiative was never less than a highly ambitious undertaking, and it is credited by many with having gotten competing interests from the content, Internet, and consumer electronics industries talking with one another about their various goals and needs for developing a commercial online masic market place-no small feat.

given the large number of inter ested parties and their strikingly divergent business desires But what SDMI has not done, and says it did not intend to do was set a single, standard approach for doing things within

that broad framework. The result is that the five majors have undertaken at least that many approaches to how they are choosing to package" and sell their music ownloads.

And that means that the required hoops for doing commercial downloads have multiplied expo-

AN ONLINE CACOPHONY? "Every one of the companies has announced different solutions or

combinations of solutions, and it's a nightmare for consumers at exactly the point in time when consum ers have spoken clearly that they want an easy solution, and we all know that it starts with the letter N." says Liquid's Wingate, referring to Napater. "Well, of course free is still free, and anything that" (Continued on next page)

PLEASE WAIT

The amount of time it takes to ket is expected to expand to 18.9 download a music file varies greatly depending on the format the music is encoded in-some take up only half the space of oth-

modem and Internet connection. A typical 56kilobyte (K) modem, for instance, could mean a ballpark wait of 2-5 min-

utes per megabyte (MB), while a T1 broadband connection will send the same amount of information blazing over in sec onds. As one example, to buy Medeski, Martin & Wood's new album, "The Dropper," for

\$15.99 at Tower Records Online, the 49.41 MB Liquid Audio download would take about 15-16 minutes with a T1 connection but

plug-ins for whatever tracks they are buying (different tracks require different players). They also may need to open an

million subscribers by 2004,

according to investment bank

Veronis Suhler's 14th annual

Communications Industry Fore-

The amount of time

spent on the process of

buying a download also

depends on a number of

factors. First-time buy-

ers will be required to

register and download

the required players

(often the newest ver-

sion is mandated) and

account with a digital clearinghouse or set up a "digital wallet a major ---if one-time---download process that can take an bour or modem. The U.S. broadband mar- more to properly install

more than 2 hours with a 56K

digitized product in the form of paid individual downloads of singles or albums

These would be in higher-quality codecs (encode/decode formats) than MP3 and would be secured via a new breed of digital rights man agement (DRM) systems. It is a odel very much in keeping with the traditional offline approach to selling music-something some insiders contend, in retrospect, was

the industry's initial mistake. The notion that you can trun port your business from the physi cal-product, brick-and-mortar world whole, onto the Internetwith the same pricing, the same rules, the same players-doesn't work," says one executive at a music-affiliated technology compa ny who asks not to be identified "And that's immense: It means the whole thing was built on a faulty design, like pre-Kitty Hawk an planes. They put a lot of effort into trying to get them to fly, but the design was off. This one doesn't 'This has been a time of building up a lot of important skills

and core competencies and technology

components . . . We have built a lot of the infrastructure. We iust haven't

completed the final platform upon which to create a market' - CHARLES JEM

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Popular Songs 19.3% Music Genre Artist Movie/TV Soundtracks Record Store For What Kinds Venue Of Subscription Music Festivals Services Would Label 6.7% Yoo Be Willing Regional/Local Artists 511/3 To Pay?

Labels See Future In Subscriptions

BY MARIUN A. GILLEN

NEW YORK—Universal Munic Group (UMG) may be "quietly" testing a music-subscription service among (200) perticipants for an expected early, 4001 police learning, but the first that in the test maper recent capacities shad to be first that in the test maper recent capacities shad to distribute the control of the con

avenues. Those models have more closely to a "services" approach and tap the streaming surface off the massic delivery spectrum.

In addition to subscriptions offering access to mask and other content for a mentily or yearly fie, these new models include as of resemporated streamedsaulio "tockers" that allow consumers to easily and instantly access and organties their massic collections online. And of occurse, the lockers allow the delivery

of maste to all make and mammer of wireless devices believed to be on the horizon.

The reasons for the shift are many, but underlying them are first-evolving technologies and a newly enlightened music consumer who has become accustomed to a certain level of "easo of use" and openness of access to music colors.

And that latter matter cut, in large part, be laid at the feet of embatted file-sharing service Napstee.

The lessons that come back from Napster are the need for a wealth of choice en of music said an ease of access and use—the idea that you can get any piece of music you want and be able to use it how you smart, says Al Emith, senior

of masic you want and be able to use it how you ware," says Al Smith, senior VP of Sony Music Entertainment, which earlier this year amounted a joint venture with UMG to develop a subscription service. "And with those criteria, that leads you naturally to looking at subscription service."
However one feels about the current state of paid individual downloads, "ease" is a week few woold associate with them. Subscriptions—which of Office.

ing access to downloads or streamed-audio titles or, more likely, a combination of the two—overcome some of the perceived burdens of the process. "You don't have to pull out your wallet and get in line every time you want something," says lupiter studyet Arem Simmetch of one upside to what is a prepaid model; Pony up for the month and you can take whatever you want, for

essentially—or apparently—no charge.

Jupiter forecasts that \$1 billion will be spent on such subscriptions in 2005, accounting for 18% of total online music purchases that year and more than deathline the percentage to be claimed by so-celled 'a la carte' mid individual.

accounting for 18% of total online music purchases that year and more than doubling the percentage to be claimed by so-called "a la carte" paid individual downloads.

"It doesn't have to be free but it should feel free" is a new mantra for the

post. Napster age, and subscriptions are seen as offering at least a passable reglication of that experience. They also address what many see as another. Of course, feeling free is one thing and being so another. Universal has yet to enfirm what it will charge when it debut its service, which offers only its

to confirm what it will charge when it debuts its service, which offers only its music in the test phase but is expected to include a number of labels at ismuch. But sources have easil it is considering a number around \$15 a month. But sources have easil it is considering a number around \$15 a month. which has used it for alloged copyright infingement, no one expects that

try, which has sucd it for alleged copyright infrangement, no one expects that opportunities to stag free musts online will disappear anytime soon. Thus, will anyone pay in the face of those options? Jungiter easy see—if they are offered something they view as worth paying Jungiter asys yes—while they are offered something they view as worth paying for herotage to a recent consumer survey, tops on this "willing to pay for it."

list are walve-relation to "this" (victed by 22.5% of supportants) and sub-origitions to particular general (13.5%). Label-specific distributes are seminally not ingreated cemand (87%), and thus observers outston—and label excee echo—that viable severions will listly need to be either cross-occupancy or bitth-party efforts. Among third parties already in the market are MPR-com, which offers minimized the composition of the comp

(Continued on next page)

BEYOND THE AGE OF DIGITAL DOWNLOADS

(Continued from preceding page) free people are going to flock to, but if you're not going to make it free, at least make it as easy to get when you pay for it as it is when it's

free." The different label choices include the format (or codec) selected for the mass, from Windows Media Audio to Advanced Audio Coding to Liquid Audio to ATRAC-3 and so on, the choice of which soft-player will be supported, such as Sonique, RealPlayer, or MusicMatch, and the particing levels for the product, as well as whether the labels will solve the control of the control of the control of the solve the control of the control of the control of the solve the control of the control of the control of the solve the control of the control of the control of the solve the control of the control of the control of the solve the control of the control of the control of the solve the control of the control of the control of the control of the solve the control of the control of the control of the control of the solve the control of the control of the control of the control of the solve the control of the control of the control of the control of the solve the control of the solve the control of the c

Then there is the the decision on whether portable devices will be supported—that is, can music files be moved onto other hardware and/ or burned onto CDs?—and, if so,

burned onto CDs?—and, if so, hich ones? There are also various choices of

partners for file security, digital commorce, hosting, and retail integration, all of which have ripple effects on the front-end parchases process, since they require customers to go through different steps depending on the label associated with the particular product they are buying.

"We've all come into the market with a variety of clearinghouses, a variety of security options, a variety of codecs," acknowledges Sony's Smith. "So each company has made a choice to back a forne to see if that horse wins the race."

But observers say the labels may now be realizing that no one will win if confused customers choose not to wager any money at all on the proceedings.

"As it turns out, once the race is sort of over, we'll all have to, for the sake of doing business in the digital space, start to be less proprietary with the systems we choose and choose to back one—and the environment will change." Smith says. "And that is already starting to happen, I think."

"There are still a lot of pissing contests that have to be determined before this can take off," agrees another major-label staffer of the current cacophonous approach by the Big Five. "And I think they will be isorted out! in

think they will be [sorted out] in time." There are already hopeful signs to buttress this contention. Among

to buttress this contention. Among them is the rise of multi-format support among portable digital devices, eliminating buyer concerns over obsolescence, as well as mounted amounted more of cross-format "support" alliances being amounced among soft-player ompanies. Consolidation—as the amber of competitors in all sectors is winnowed down—also is expected to belp clarify the land-expected to belp clarify the land-

expected to help clarify the landscape and simplify the procedure.
"It's clear that the array of technologies out there is making it a difficult consumer experience right now." says Paul Vidieh. executive

most: consumer experience space.

Now," says Paul Vidich, executive
VP of strategic planning and business development for Warner Music Group. "I'll was to idealize what
this should be, it should be one
store from which a consumer gets
all the music that's available and
that can play in any [soft] player
that they have in their computer.

We're clearly not there, but we can get there in one of two ways.

"One way is that everyone adopts the same technology—but I don't think that's historically the

our t'units aims alsoreminy use way that the Internet has evelved, he adds. "The other way is that the technologies begin to inter-sperate, and it think that's what you are soing to begin to see happen and it think that's what you are soing to begin to see happen and the special probability of the special probability of the special probability of the special probability of the special probability to two or three codes and two or three DRMs, and these will become the ones adouts.

ed by the largest number of companies."

In the meantime, however, "is's a train wreck," says Aram Sinnreich, an analyst with Jupiter Comnumentions, which has forecast

'Into 2001, it's going to be kind of a free-for-all, from streaming to downloading to

subscriptions. And what the way forward is will be decided when

something really seizes the

imagination of the market, hopefully the same way Napster did'

that sales of paid individual down-

loads will be overtaken by revenue generated by the subscription masic model by 2006 in part because of the ease the latter offers the consumer over the former. "No one is going to go through all that just to buy a single," Simreich

"We are at the point where we think (the labels) realize this ain't going to work," says HAV president Peter Luckhurst of the commercial download model as it exists today. "And then we hope the saxt thing might be they turn to us and ask, "What do you think?"

Those on the front lines of the digital sales process—the retailers—are in the paradoxical position of being strong supporters of the digital-download concept and increasingly youl erities of the real-world

"Our job is to give the customer a good experience," says Dave Alder, GM/senior VP of Virgin Megastores Online. "And as it stands now, that is just not possible with downloads, and that just makes no

sense to me.

"I mean, in a store, we wouldn't say that you can only buy Sony in one transaction and then have to go back into the line to buy Warmer's titles, or that you have to jump through all these hoops before we even let you buy anything."

three, or the you have to jump through all these hoops before we even let you buy anything."
"I have no doubt a whatsoever that this won't work," says Jason Fiber, VP of digital strategies for Checkout.com, of the current commercial download system. "And that pains me to say, because I am a big believer in this. But you can't expect people to jump through hoops to buy something. And that's

what's being asked of them now."

Restailers also have strong opinloss on a second bone of costention:
pricing. Most of the major-label
download product out now is ticketed on a par with its physical
counterpurts, something most merchante say flatly is not going to

"It's too early in the day to assume that customers are going to pay the same amount of cash for an album download as they would for a hard CD," says Virgin Megastorea' Aldar. Virgin has marked down the

EMI downloads—for which it pays traditional wholesale cost to the label—by 25% off list, Alder says. 'We're taking a hit on the margin which is not something we like to do—but we felt we had to dit, and we would hope that the labels would lend some support in getting the prices down."

Sony—which sets its own consumer prices—is among those making midstream adjustments, having recently lowered the price on its singles from \$2.49 to \$1.90. Other labels say they expect to weigh consumer feedback in moving forward. "How much people are willing to pay is absolutely one of the things we hope to learn from our test," says UKO's Myers.

test," says unto a syern.

Conroy says that BMG will be
flexible going forward but adds
that his company made a choice
titally to price its digital goods
roughly on a par with physical
goods in part to send an early, and
important, message in an age of
eroding respect for the value of
music that "what you are paig
for is the music and not the packgaing," he says. "It's the art that

has value, and not the carves."
New-media and distribution executives also say that, despite conventional wisdom, it actually costs more right now to sell music digitally than it does to sell it in physical form.

There are very significant costs.

associated with encoding their vast catalogs for digital distribution, executives note, as well as a daisy-chain of new partners to be compensated, from the contenthosters to the clearing bosones. Some of these new costs will lessen in time, they add, and others will likely trim down as the economies of scale ramp up. Thus pricing levels will likely be adjusted as the market develope.

For consumers, bowever, the perception right now is strong that music online should cost less than it does offline, retailers and (Continued on next name)

analysts say, and consumer surveys bear that contention out. You can explain all you want. but what the customer sees is no iewel box, no clerks, no warehou es, no delivery trucks," says IDC analyst Maelachlan, "And so they don't see why a download should

cost so much

IF YOU BUILD IN VALUE . . . That's not to say consumers are not willing to pay at all-another notentially hopeful sign for a com-

mercial download market. Digital commerce company Magex, which provides the "digital wallet" used for Universal's download sales, says that a recent study it commissioned found that 78% of those surveyed have accepted that online music will eventually carry a cost. Market research firm CyberDialogue reported in a June study that 29% of people who download music

from the Web would pay \$10 for full-album downloads. And Jupiter Communications reports that 71% of consumers who use Napster say they are willing to pay to down load an entire album Moreover, consumers are already buying digital titles,

though the ones they are choosing are notable for being the exceptions to the rule of most major label product available now in that they are some combination of appressively priced, exclusive, or "event" offerings. EMI Music Distribution presi-

dent Richard Cottrell, for instance, says the company had "significant success" with a Ben Harper download via Liquid Audio that offered seven live songs, not available anywhere else, as individual tracks or a value-priced download bundle. Sony's Smith points to two online sales exclusives the label did in which "we saw a difference in the consumer purchasing that was extreme.

Warner has said it will include 'exclusives and rarities" among its download selection, while EMI added in some otherwise unavail able titles in its expansion of offerings on Oct. 24.

Addressing another area of retail concern, EM1 has already begun moving to day-and-date release of some titles in physical and digital form, something BMG says it is also committed to in the

ning months. Further muddying the download waters, however, is the fact that retailers have dug in their heels, virtually speaking, over the new business model that some labels are trying online, wherein the merchants cannot set their own price on product but merely sell it for the label and receive a

set commission for each sale. "Our ability to affect our promo tions and pricing and presentations of a selection of titles is paramount to what we are as retailers," says CDnow's Reed, "And if the [commission] model restricts us from that ability, it restricts us from doing what we do best." Sony, Universal, and BMG have chosen the commission model.

AT A GLANCE: AN UPDATE ON MAJOR-LABEL DOWNLOADS

SONY MUSIC ENTERTAINMENT The first label to plunge into U.S. digital downloads, Sony dipped a toe in the water with ome 50 singles in April but has since deepened its offering to include more than 300 sin-SONY

gles. As the pioneer, the label has taken some of the expected arrows in the back, having had a tough time initially finding retailers to carry its offerings, in large part because it chose to embrace a then new online business model dubbed agency or commission. Under this approach, Sony sets the prices on its product, and merchants receive a predetermined mmission on each sale. Prices were initially set at \$2.49 but have since been reduced by the label to \$1.90. The music is encoded in Sony's own ATRAC3 format and can be played back on the Microsoft Windows Media Player with an ATRAC3 plug-in, Music can be exported to Secure Digital Music Initiative-compliant

portable players. Reciprocal is providing the clearinghouse and transaction services. EMI RECORDED MUSIC EMI pioneered its own territory in July when it became the first major label to offer a quan-

tity of full-album downloads for sale. It launched with some 100 abums and 40 singles and has since added an additional 60 full-length sets, bringing its total to 160 albums. EMI also began this fall to move toward day-and-date release of new titles as both physical and digital offerings. The company is using the traditional gross-margin business model: Retailers pay a wholesale cost and set their own prices. A recent online price check found D'Angelo's

"Voodoo" album marked down 30% to \$12.59 at sungoody.com and Janet Jackson's "The Velvet Rope ing for \$15.99 at Tower. The music is encoded in the Windows Media Audio and Liquid Audio formats. Music can be burned to a CD-R or exported to a portable player. Distribution partners include Supertracks, Liquid Audio, Rioport, and Amplified.com.

UNIVERSAL MUSIC GROUP Universal added another first with its late-July launch: It debuted a new type of download product dubbed bluematter. The bundles contain not only audio files such extra elements as photos or bios. It launched with about 60 singles but has since ramped up to more than 200 singles, which it has priced, under the commission model, at \$1.90 each. The music is in the Advanced Audio Coding (AAC) format. Partners include RealNetworks, which designed

a bluematter plug-in for its player, and Magex, whose digital wallet-pre-stocked with \$4-is being used.

BMG ENTERTAINMENT BMG launched in October with 100 albums and singles but has ambitious plans to ramp up to 2,500 titles by year's end, as it moves to day-and-date release of physical and digital marcamana. goods. It is using the commission model to set its own prices, but unlike others with this

model, it is using variable pricing, with singles ranging from \$1.98 to \$3.49, albums from \$9.98 to \$14.98, and double-albums from \$11.98 to \$20.98. The music is encoded in AAC. 80.08 to \$14.00, and unique-mounts from \$11.00 to \$40.00 Sonique players. Partners include with playback at launch through the MusicMatch and Sonique players. Partners include Digital World Services, InterTrust, IBM, Reciprocal, Digital Island, and Liquid Audio.



WARNER MUSIC GROUP The last major-label entrant is slated to launch Wednesday (1) with 100 singles but plans to have 1,000 albums and singles available by Jamuary, including tracks not otherwise commercially available. The company had not confirmed its codees by press time or revealed the suggested list prices for its titles. It will use the gross-margin business model. Partners include RealNetworks, Liquid Audio, and Preview Systems.

while Warner and EMI are using the traditional gross-margin model Depending on where they fall on the issue, various merchants have thus aligned with only certain labels. The result is that, unlike in ven the most basic record store offline, there is no single place online to buy all of the majors titles as downloads.

"And that's just silly," says CDnow's Reed.

DOWNLOADS' UPSIDE So are individual digital downloads destined to be a footnote in the music industry's history, a shorter-lived format than the 8-

All but the most ardent supporters of a full-on move to streaming audio say no. Instead, most say a "new and improved version of the model will either continue as a companion offering to subscriptions and other new music services or will eventually

be subsumed into them There is as much of a danger of an overreaction against downloads, even critics of the current system argue, as there is in moving shead blindly on the present

course.

"I'd damn well hope we don't throw the baby out with the bath water," says one label executive who expects a "seriously simplifled" system to emerge-and succced-in time as other "supporting factors," such as a widened base of broadband access in

homes, kick in, further easing the delivery process for downloads. "The first thing that people have to understand is that this is a software product," says Warn-er's Vidich. "This is not a plug-andplay product like a CD, and software always has its bugs. And what you are seeing here for the first time is the music industry is in the software business, and it's going to have to deal with that sort of testing environment.

What's happened is there has been such a need to be in the market with product-largely just to demonstrate we're there-that not everything that's gone out is necessarily in the form that people would ultimately like it to be in But the good thing about this being a software product is that

you have the ability to rev things very quickly," he adds, "and whatever issues exist in the market today, my expectation is that a

year from now many of those things will have been dealt with,

and you will see a greatly improved consumer process."
Additionally, "a lot of what we are learning through this [down load sales] process will help us with the launch of other types of services that you are going to start seeing this year and next, says Sony's Smith, echoing other label execs. "Our subscription service, for instance, will include

downloads as one part."

Universal's Myers, too, says that her company's subscription service planned for the winter will mix streamed-audio and download offerings. "A lot of what we do going forward will be shaped and informed by what we learn from these [paid-download] tests about how people want to access music

digitally," she says. Thus, however it plays out, the massive download-ramp-up effort will not have been wasted, insiders say, the marathon not for naught. "At some point, we have to set this up and debug it so that we have somewhere to go when the technology is there and the market is ready for it," says a major-label executive,

"This is a starting point," says

"I think this has been a time of building up a lot of important skills and core competencies and technology components-that's been the best thing that's happened." says Supertracks pened, says oupermans founder Charles Jennings. "In the process of building this market, we have built a lot of the infrastructure. We just haven't completed the final platform upon which to really create a

BMG's Conroy, "not a finishing

What that platform will be. most everyone agrees, is still the multibillion-dollar question.

SUBSCRIPTIONS (Continued from preceding page)

market."

Latin music site Eritmo.com meanwhile, said Oct. 25 that it will burneh a subscription streaming service in November in North and South

America. Pricing will be set in a few weeks as will the content Also on the horizon: Startup Full-Audio, which is expected to launch a service offering major-label content this winter, and BMG, which says it will unveil its subscription plans soon

A NEW REVENUE 'STREAM' Subscriptions can encompass both

downloads and streaming audio, but the ability to include streamed offer ings in the mix is another perceived upside of the model from the labels point of view. Because the music is not downloaded to a user's computer, there is less worry about piracy. But for that same reason ephemeral quality-streaming is viewed as only one card in the labels'

expanding online-music deck. "Downloading is clearly a better proposition if you are going to be buying it for permanent ownership," says Paul Vidieh, executive VP at Worner Music Group, which is expected to tap the subscription market next year in association with would be parent compuny AOL. "With streaming, you lis-ten and it's gone. So I think you are going to find that both will co-exi and will be judged appropriate for dif-ferent business models."

Where streaming has emerged as a primary force strendy is in the soddenly hot "online locker" market, which allows consumers to either actually store their music collections online (as with Myplay) or to "virtually" do so by proving they own it (My.MP3.com). Customers can then have their music streamed back on demand to any computer or, in the wireless future, any portable device.

Newcomers Musicbank (whose investors include Universal Music Group and Bertelsmann Ventures) and Unsurface (funded by Sony) will enter this market soon, and all the majors have licensed their cutalogs for use by at least some of the services (a tidy new revenue stream, as it were that will bring them \$1 billion a year in "found" money, according to ana lysts at investment bank Bear,

Lockers are also likely launchpade for additional subscription services, something Musicbank founds Michael Downing says he is already

eveing.

Billboard. HOT 100 A-Z Billboard. NOVEMBER 4, 2000 NOVEMBER 4, 2000 Hot 100 Singles Sales.

Hot 100 Airplay.

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THE Billboard HOT 100.

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WORK-FOR-HIRE ISSUE ARISES IN LING/MP3 COM CASE (Continued from page 5)

recent legislative repeal of the work-for-hire law (Billboard, Oct. 28), to secure instead a first-ever judicial ruling that sound recordings are still works made for hire despite not being among the remaining nine categories defined

in the Copyright Act. If Judge Jed Rakoff of the U.S. District Court for the Southern District of New York decides to rule on the motion for summary judgment. it would come soon after President Clinton's expected signing into law the repeal of the Nov. 25, 1999, law that added sound recordings to the categories of work made for hire in the 1976 Copyright Act

The legislation was put forward by the Recording Industry Assn. of merica (RIAA): UMG is one of the five major-label RIAA members The rollback returns to recording

artists termination rights to reclaim their recordings Lawyers for MP3.com will argue that most of the UMG recordings cannot be considered works made for hire, that they were improperly registered as such at the Copyright Office, and that theref UMG's claims of ownership of the

recordings are invalid. The motion for the summary judgment filed by the UMG attor nev Oct. 10 comes before a Nov. 13 court date at which Rakoff will decide how many recordings MP3. com infringed.

The court has already ruled on two matters: that MP3.com is guilty of infringement and that it is liable for \$25,000 per album infringement. The judge's decision on whether or not the recordings are works made for hire-if he elects to hand down a ruling-would determine the number of recordings MP3.com infringed and is liable for. However, as Patry says, the im-

newsline.

ONY reports an 18% decline in music sales and an operating loss in the

second fiscal quarter, which ended Sept. 30, because of a weak release

schedule, a soft market for international sales, and unfavorable ex-

change rates for the Japanese yen. Music sales decreased to 133.9 bil-lion yen (\$1.2 billion) from 163.7 billion yen (\$1.5 billion) a year earli-

en. The operating loss was 3.3 billion yen (\$31 million) compared with a 2.6 billion yen (\$24 million) profit a year ago. U.S.-based Sony Music

Entertainment posted a decrease in quarterly sales year-over-year

and an operating loss vs. a profit the year before, Sony reports. Sony

Music Entertainment (Japan) experienced decreased sales due to

"fewer successful albums in the second quarter" but an operating prof-

it due to a reduction of advertising expenses. For the first six months

of the fiscal year, Sony's music revenue fell to 264.5 billion yen (\$2.5

billion) from 333.8 billion ven (\$3.1 billion) a year ago. There was an

operating loss of 8.3 billion yen (876.7 million), compared with operating profit of 7.2 billion yen (866.5 million) a year ago. RELAN GARRITY

PRESIDENT CLINTON is vowing to veto the 2001 Commerce. Justice and State appropriations bill, in part because it contains a rider that would

prevent the Federal Communications Commission from Beensing low-

power FM (LPFM) stations, which the president says would "pro-

vide for a diversity of voices in communities around the country." At

oress time, it was unclear whether Congress would leave the anti-

LPFM amendment in, since the agency's budget bill had been

attached to the appropriations bill for the District of Columbia-which

embers strongly desire to clear the White House. One LPFM lob-

beyond the court case. If the judge rules that the recordings are works made for hire, some worry such a decision could imperil or perhaps diminish any further legislative or legal efforts put forward by artists' groups to determine that most sound recordings should not be cor sidered works made for hire. It would once again take away termination of assignment transfer rights just restored to them by the repeal. UMG in its brief also points out that if the court rules that sound recordings are works made for hire. the artist "author" will not be able to claim future termination rights, although it adds that such a result has "no significance to the claims or defenses presented in this case."

plications of such an opinion go far

In a position long held by the RIAA, UMG maintains in the brief that the company is the rightful owner of the sound recordings and that they are works made for hire by reason of their registration as well as because of assignment clauses in artist contract agreements. UMG also holds the position that despite not being mentioned as a specific category of works made for hire, sound recordings can be defined as such as under the Copyright Act as a "contribution to a collective work" or as a "compilation." In the brief, UMG argues that MP3.com's arguments that the reordings are not works made for hire

tiff's favor as to the ownership of their audio CDs as works made for hire and as to the validity of their registrations in this respect Saya Mike Greene, president/ CEO of the National Academy of Recording Arts and Sciences (NARAS). "The Academy is monitoring this issue very closely, and

FRANK SAXE

"should be rejected, and summary

judgment should be entered in plain-

regardless of the registration process and nuances, we continue to be amazed by all of the major corporations' jockeying for ownership positions with regards to the creative works of our artists, who ultimately are undeniably the rightful owners."
"I'm flabbergasted," says Recording Artists Coalition (RAC) cofounder Don Henley. "Once again, it. shows the barrel has no bottom. There may be [with MP3.com] some lever

age going on: MP3.com will have to choose between artists and the record companies. They're uning to have to change their position with this bill [proposed by Rep. Rick Boucher, D-Va., to allow consumers to download MP3.com-type files] that MP3.com is trying to ram through Congress. Perhaps this will allow the forming of some new alliances. Because the RAC

SWEDEN LABELS

(Continued from page 12) Company chairman Dag Häggqyist. has also announced he will not be con-

tinuing in his position. Connolly confirms Yngen's dearture, saying, "I asked Peter [Yngen] to resign, he refused, and I sacked him." He continues, "Based on where we stand now, one day [after Yngen left l, no staffers have said they're unhappy and want to leave.

I've also spoken to the managers of our major artists already, and they all want to come in and talk more with us. But no managers have said that this is outrageous and that they want artists off the label immediately Yngen says, "Yes, I have been fired. [The MNW board] say they want to sell the company and that I (was) standing in the way of that, 1 think it's absurd." He adds, "I just came back from the U.S., where we pereived such a good response on forthcoming releases. It's unreal According to Yngen, he will receive a upper and a half's calary 1.3 million Swedish kronor (\$125,000), in a settlement from MNW. After having worked in the Swedish indic sector

since 1978, he "plans to take it easy from now on," he says. Häggqvist, who has been a powerful force in the Swedish industry since 1966, says, "In light of the new situstion, I've decided to not stand for reelection as chairman. It has been a condition for me that MNW has as strong an ownership as possible, so that things are working. I didn't go into this as chairman to help attract investors, but rather to help out strategically."

He adds, "Yngen has done a great job for a large part of MNW's trans formation in the past months, but it has come at a very high price." In June, Yngen was the prime mover in a revamp of MNW operations in which it was renamed Music Network Yngen joined MNW after Jonas Sjöström, who had headed the com

neary since 1978, left in February 1999 over disagreements with Traktor. which at that point reportedly had blocked the offer from edel. A lawsuit was subsequently filed against Sjöström and two of his former col lengues for allegedly planning the Issuech of Playground Music Scandinavia while they were still employed by MNW. A verdict in the suit has not vet been delivered.

is considering filing an amicus (friend of the court) brief opposing the position by UMG that these sound recordings are works for hire. Without further clarification of

the murky work-for-hire provisions in the Copyright Act, industry veterans predict extensive litigation between artists and companies as the 35-year termination right approaches beginning in 2013 A leading lawmaker has already outlined his legislative plan for the next Congress to include further study of the issue of sound recordings. and the work-for-hire provisions.

man of the Judiciary Committee and

perhaps the most powerful Senate supporter of the rollback of the 1999

law, told Billboard the repeal only

restores both sides back to a posture

of planning to litigate in 10 years or

so. And that is not satisfying to me.

spective rights of artists, labels. without years of costly lithration and uncertainty," he said. "But getting a comprehensive understand ing is going to take some time and operation from both sides Hadrian Katz, who will present the oral argument for UMG, said he had no on-the-record comment. Sen. Orrin Hatch, R-Utah, chair-

"I would prefer to get a more

definitive understanding of the re-

Patry says that although some recordings, such as Christmas various-artists compilations created by companies from pre-published material, could be considered under the "compilation" definition of the law, most sound recordings do not fit the description of a compilation or contribution to a collective work "No way is a Sheryl Crow album or Count Basie's 'April In Paris' album (first released in 1957) a work for hire," Paltry said.



WHO'S NEXT: An interesting battle is shaping up next issue for the No. 1 spot on The Billboard Hot 100. The top four remain the same as last issue, with Christina Aguilera's "Come On Over Baby (All I Want Is You)" (RCA) holding the lead for her fourth consecutive week. "Baby" and Madonna's "Music" (Warner Bros.), at No. 2, each lose more than 2,000 points, which brings them back to the pack, slightly ahead of Creed's "With Arms Wide Open" (Wind-Up) at No. 3 and "Kryptomite" by 3 Doors Down (Republic/Universal) at No. 4. It is difficult to predict which of these four sones will claim next sue's crown. Another drop in points, like the ones exhibited now by 'Baby' and "Music," would surely out them out of the running, "Arms and "Kryptonite" are practically tied in points, but while both are up in audience, the gains for "Arms" are down by losses on the sales side, a problem that 3 Doors Down does not have, since there is no single available for "Kryptonite." If sales of "Arms" hold steady, it will come down to which band's record benefits more from gained airplay on top 40 stations while also limiting the losses on the rock stations where each of those songs has already peaked.

TRIO OF TRIOS: 'N Sync and Destiny's Child each earn their third top 10 Hot 100 singles of 2000 this issue, as "This 1 Promise You" (Jive) climbs 11-6 while "Independent Women Part I" (Columbia) jumps 15-7 with its second straight Greatest Gainer/Airplay title. "Promise" inches up 7-6 on the Hot 100 Airplay chart with a total audience of 73 million, which places it right behind "Women's" 75 million listeners (up 9 million) at No. 5. The reason that "Promise" ranks above "Women" on the Hot 100 yet trails it on the sirplay chart is that "Promise's" points om non-monitored radio stations more than make up the difference. The only other artist to have three titles appear in the top 10 of the Hot 100 this year is the girl at No. 1, Christina Aguilera, whose prior top-charting songs were "What A Girl Wants" and "I Turn To You. Sync's other top 10 songs were "Bye Bye Bye" and "It's Gonna Be Me." Destiny's Child hit with "Say My Name" and the song currently at No. 8, "Jumpin', Jumpin'." With two songs in the top 10 this issue, Destiny's Child becomes the first act since Santana to accomplish this feat. San-tana's "Maria Maria" and "Smooth" (Arista) were both in the top 10 for six weeks from February to March of this year.

EADING THE WAY: Debuting on Hot 100 Singles Sales with their first charted single are the Soca Boys with "Follow The Leader" (Republic/Universal). The title scans 1,700 units this issue, with all but 200 of those pieces scanned in the New York area. Neither the Yankees nor the Mets are playing the song in their playoff runs, although either one might well do so, but WKTU New York, the highly rated rhythmic top 40 station in town, is playing it. This issue WKTU accounts for half of "Leader's" national plays, yet is partially responsible for about 90% of its sales. Of the 6,200 units scanned to date for "Leader," 5,500 were sold in New York.

byist said he was "excited the White House is going to stand firm" against the National Assn. of Broadcasters, which has been fighting BILLBOARD NOVEMBER 4 2000

for the vider

™Billboard 200 ...

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCORP!

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112	104	55	41	JESSICA SIMPSON ▲ COLUMBIA (FO) (ICFO (115 98 EQ17:58) SWEET NISSES	25	158	143	123	3	VARIOUS ARTISTS COLUMBA (1686/01) 112 1816/01 180 PLATINUM HITS 2000	59
163	113	154	19	THREE 6 MAFIA . WHEN THE SMOKE CLEARS SEXTY 6, SEXTY 1		100	137	145	3	DONNIE MCCLURKIN LIVE IN LONDON AND MORE	108
114	58	-	2	FLESH-N-BONE NO THUSSIN THE PRINT STRANSON CO. SELT NO. 5TH DOG LET LOOSE	98	101	142	142	9	LIE" ZANE WORLDWICK SOLISS/PRIGRETY (12 STELL SEE YOUNG WORLD, THE FUTURE	25
115	108	107	42	VERTICAL HORIZON ▲ 10x 67419 11219(1679) III EVERYTHING YOU WANT	50	192	143	121	3	INDIGO GIRLS ENGINEER REPRESENTATION RETROSPECTIVE	128
110	306	17	5	EMMYLOU HARRIS HOMESCOY PROGRACIO 18617 90 RED CIRT GIRL	51	163	155	130	111	THE UNION UNDERGROUND AN EDUCATION IN RESELUON	180
OID	136	133	15	GEENIE MAN SHOOMS WILSON HOLDYWIGH IT HATA HE ART AND LIFE	95	164		129	30	COMMON ■ MOX 111172* 612 1867 180 LIKE WATER FOR CHOCOLATE	16
112	113	32	2	MACK 10 HOS-BHIGHT SOLITE STATE OF THE PAPER ROUTE	19	165	158	150	48	ENRIQUE IGLESIAS A INTUISCONE 4 10940* (22 SATIA 98) ENRIQUE	33
118	195	34	5	KANDI (DUJINBA 63755096131 98 (Q17 98) HEY KANDI.	72	(166	N	4WB	1	ESTERAN DATE DATE DATE OF THE STERAN	185
120	112	36	67	SLIPKNOT & I AM 8055-MONDALANCE (1) 50:17:50 ED SLIPKNOT	51	187	167	152	25	504 BOYZ ● NO LIMIT 907224FRIORITY (1) 58/17 98/ GOODFELLAS	2
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(122)	127	125	43	IAY-Z A' 100 A FILLABET JAM SHERZEN BOME 122 REVISING WOL. 3 . LIFE AND TIMES OF S. CARTES	1	186	171	172	28	CYPRESS HILL & COLUMNA 6990*CHI (1) 99 (Q1890) SKULL & BONES	5
123	120	111	6	SOUNDTRACK HOLLOWISE 1979 OF CO. CALCULATION OF CO.		170	181	158	23	WHITNEY HOUSTON A' WHITNEY, THE GREATEST HITS	
124	114	115	71	SHEDABY ▲ UNIC STREET BECOMMODITION OF THE WHICLE SHEBANG	70	171	157	154	22	PHILS ONE LIGHT AND	8
125	116	106	12	IO DEF MESSINA & COR 7707 (1) 0047 (0)	19	172		163	24	SOUNDTRACK & POLYMOD 182244 12 9618 961 MISSION IMPOSSIBLE 2	7
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Œ	146	135	1	RUFF ENDZ encestration regarded LOVE CRIMES		181	180	150		JIM BRICKMAN WIGHWING LITES (\$2,5617.56) MY ROMANCE, AN EVENING WITH JIM BRICKMAN	75
135	128	114	3	PAUL CAMENFOLD LONGON SIGN SIGNAL THE MICH. SEE	114	182	174	143	18	SR-71 YCA 67845 110 9612 96 III NOW YOU SEE INSIDE	81
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125	135	117	15	ANNE MURRAY • STRAGHTANI 2023 110/10/19/961 WHAT A WONDERFUL WORLD	38	186	291	183	51	RAGE AGAINST THE MACHINE A THE BATTLE OF LOS ANGELES	1
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141	129	102	25	BRAD PAISLEY . ARSTANGAGE INFERENCE OFFICE THE WHO NEEDS PICTURES	182	188	188	175	27	SON BY FOUR ● SONY DISCOS BILES I TO ME FOLIS ME SON BY FOUR	94
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Billboard 200 continued NOVEMBER 4, 2000

TRILOKA LOOKS AHEAD ON 10TH ANNIVERSARY (Continued from page 15)

Triloka's growth in the world masic genre was spurred by a 1996 alliance with Mercury Records. "It proved to be very fruitful and led us into doing more fusion-oriental world music," Markus says. "It introduced us to even more international flavor."

altiona invoer. However, the joint venture with Mercury dissolved in the wake of the PolyGranuChiversal deal last year, which led to Tribios enterinst Gold Circle Enterstainment. "In October 1999, they purchased the interest that Mercury/PolyGram Universal had held in Tribios, and we were able to get back all our catalog, and we started anew in January 2000 with Gold Circle as

our partners," says Markus.
"Through this new association
with Gold Circle, we've jumped out
into the Latin area, and we've actually done a singerisoogwriter album,
which would be hard for us to call
world music," Markus continues.
"It's Luzara Satterfield, who is Rita
Coolidae's niree."

Coolidge, Satterfield, and Coolidge's sister Priscilla form the trio Walela, one of Trioka's most successful acts. Coolidge will be presented with a Lifetime Achievement Award on Nov. II at the Native American Music Assan's awards show in Albuonerous. Nat.

The label's roster also includes Senegalese artist Vieux Diop, Latin artist Laureano Brisuels, and M Path, a world music group that features Gardner Cole (whose songwriting credits include Madonan's "Open Your Heart") and Celtic pop artist Enser Kenny from Dablin.

Emer Formy from Delbin.
Trilois, evidewards file, not reliable rel

music comes via college radio, NPR, and some ripile-A, to labels are silvays seeking additional avenues of exposure. One thing that really helps is obviously what's gone on with movies, TV, and commented to 'Dead Man Walking' [featured the late! Nusara Faseh All Khan, probably one of the biggest-seeling world mosic artists. On that soundtruck he did dusts with Eddie Veder of Pearl Jam, and that was instrumental in bringing this kind of mosic to a mass

Markus is looking to capitalize on film and television opportunities. A cut from the Titicia set Talku is being used in the new Elizabeth Hurley Brendas Pracer film, "Bedezzlet." "These are the kinds of things that have expanded our horizons tremendeasly to where now people area't afraid of bearing a foreign language or a guitar sound," he



says. "I must say that that's been instrumental in the expansion of world music in this country. In Europe, they are shead of us, it's much more common than here." "The biggest challenge is gotting people to realize it's new all that citi."

"The biggest challenge is getting people to realize it not all that coid," adds Triboka VP of marketing Tom Frouge, "One of the things we try to do here is get people to realize they have been instening to world music all their lives, even if they don't realize it. The first world music all their lives, even if they don't realize it. The first world music many of us becard was Rawi Shankiar on the Bettles' records."

Frouge says the label is looking to

Fronge says the label is looking to approach a chain like Borders or Barnes & Noble about a special pronotion early next year to coincide with the new Krishna Das album. Triloka will have someone come in and do introductory youg demonstrations, which it feels will be of interest to the Borders/Barnes &

interest to the Borders/Barnes & the way it comes through my West-Noble demographic. ern circuitry changes it into a kind "Then they can play Krishna Das

in the background," Frouge says.
"We say, You can rack on one side
the Tribles transe and chant CDs,
but you can also bring your bode side
in by racking your bode side
in by racking your instruction boots
and videos and make a whole event
out of it. It eross-markets more than
one thing that they sell. One of the
things were going to strive to the
things were going to strive to do
200 is come up with retail partnershine that are really creative."

ships that are really creative."
Frouge says Triloka plans to sponsor contests to involve both retaillers and consumers. It also plans to the releases into calendar events. "We're geing to do a goddess project im May that we are going to put out around Mother's Day," Frouge says. "One of the ideas was to, much like the yoga demonstra-

Frouge says. "One of the steas was to, much like the yoga demonstrations, maybe do a lecture series on goldenses in different cultures."

Krishna Das' upcoming release will be one of the label's proteitse in the coming year. The project is being produced by Rick Rubin. "I didn't sak him. He offered," says Das. "I weald never impose on anybody, but be volunteered. ..! I think it's going

ass min. He ottered, says base, weald never impose on anybody, but be volunteered. .1 think it's going to be great. He gots a really clear, transparent, immediate sound."

Das' massic has been readily embraced by world massic afficionators, and especially yoga practitioners. "The feeling of the chante is very nacient," he says of his sound, "but

CHRISTIAN MUSIC EXECUTIVE BOB MACKENZIE DIES (Continued from page 8) tlan distribution company. For the him," says Stephen Speer, chairman

tian distribution company. For the past 15 years, MacKenzie and Kerr have been involved in various music and real estate ventures. In addition to his business arumen

in aincition to the coupless assumes and creative solid, MacKenzie was well-known in the Christian music industry for mentioning many of the community's top partises and occeutives. Michael W. Smith signed in fair buildings of the with Darrage decleves. The solid signed in fair buildings of the wild be the contracting of the wild be the contracting with Rob MacKenzie, and he was unating a little late," recall Smith. "That's how I me to you life it love! to be two walked by, and I fell in love! a lawying give him credit: . . . I loved Bob MacKenzie. We all Know where helps in MacKenzie. We all Know where helps in

Mackense. We all know where has a full in beaven, What a great man lafter a conversation with Bob you came sway feeling. I can do anything. I That's a real goft, being able to encouage somebody like that." Benson Records president John Maya recalls watching MacKensie in the studio. "He was the first real record producer I ever saw in action,

mayor recisis watering state-kense in the studio. "He was the first real record producer I ever saw in action, and he was as inteners a person as I've ever hanvin," recisis high; "I was no about every little detail. I really learned that from him—the slightest transtee of music he cared about in his production. He worked and worked to get thinger right."

Mays also cites him as a mentor.
"He was so wise and so available. His advice and counsel is nonething I always held to be very valuable."
"It can be truthfully said of Bob what we all should want said of us—that he made a lot of the folios in his life better people for having known

of the GMA awards and criteria committee.

MacKenzie is survived by his wife,
Joy, and two daughters, Kristen and
Shana MacKenzie.

ROLAND LUNDY EXITS (Continued from page 10)

"Tm not sure I know enough yet, like anybody else, to really speak to the changes," says Sandi Patty's manager, Matt Baugher of Erickson & Baugher. "The worked with Roland, along with Sandi, for 13 years, and I think I can honeatly say I've never met anyone in the industry with more constant character and earing than Roland Landi.

"He always exhibit that great combination of an active beater," he adds "I've second that happed public industry-detaction. I've seen that happen public industry-detaction. I've seen that happen public industry-description and the public industry-deeptor tested in support from a fixed. He'p just that yet only it think where the just that yet only it think where passing to benefit from those great giftthat he has. It goes without naving that we will miss him greatly at Weel." Leslie Burbridge, president of Equibridge Media Co., spent eight years at Wortt under Landy's lender-plain.

Lesile Burbrisige, president of Burbridge Medin Co., spent eight years at Word under Lundy's leadurship. "Redand is one of the best leaders a company could have, and it's a great less that he won't be leading Word anymore," she says. "He's one of the most well-respected people in the Christian massi industry, especially by his employees, which says the most about him sa person."



by Geoff Mayfield

ROCK OF AGES: In its first week, Limp Birkit becomes the fourth act this year to join the million-a-week club. With 1.05 million units, the band is in fourth place for the class of 2000, behind 'N Sync (2.4 million), Esintem (1.7 million), and Britary Spears (1.3 million). Among sil opening weeks, it also ranks behind Gartis Brooks "Double Live," which in 1998 became the first album in the Soundésan era to this seven fagures in its first.

Before we all become jaded, let's remind ourselves that even though this year's spring erop made it look like a commonplace event, selling a million or more in a week is still a big deal Biskit also ends up with bragging rights for the biggest SoundScan week by a rock act, exceeding the 500,000 units Pearl Jam pounded when "Vs." hit stores in 1938. Of Biskit's tendem tracks at radio, "Bollin' "continues to roll

slong, Dulleting 16-13 on Modern Reck Tracks, while "My Generation" is going the other way, slipping to No. 28 stor peaking at No. 18. The former is also the second-most-played clip at MTV, according to Broadcast Data Systems, while the band has been omnipresent on the channels "Utotal Request Live." Coverage of Limp's release party has also been a regular MTV component since Oct. 13.

With the "Will it top a million" question now asswered, the most drama is how high full Linjay. Thousless Startish And The Hot Dog Flavored Water" takes in weekt two. As needs here last since, recent chart chopper Matchined and another rock hand saw declines of more than 50% in their second week. The Wallnowers, now No. 19, offer the latest example of how a rock act can evaporate after an initial splash, posting a second-week drop. If Linna follows axis with a decline of 50% or more, it still looks.

It is a good between the actions on sever more, some more like a good bett to held The Billboard 200°s top slot for a second week. With runner-up Ja Raile at 177,000 units, down 30% from last issue's chart-leading total, and no hage competition hitting stores Oct. 24, a sum in the range of 400,000-500,000 should be more than enough to end the game of musical chairs that has occurred at No. I. Pollowing close behind Radiohead, it's the second time in there weeks rock has ruled the list.

Birki's bow ties a Biliboard 200 record, with six albuma debuting on the chart's summit in a many weeks. That matches a 1909 streak by Le Ann Rimes, Live, the "Private Paris" soundtrack, UZ, Scarface, and Aerosmith. That carlier run would have actually hit acven had street-date violations not forced a premature debut, as No. 176, for the next. No. 1, the Notorions B.I.G.'s posthamous "Life After Death."

DGG DAY. The Yankees win hig game at home, and you hear Prank Sinarts but out "New York, New York." After a Mets victory on that team's turft, Shes Stadium's speakers pound out the practice of the practice of the practice of the practice of the latest Blantzton of a why this former, New York resides a dopped the Yankees, a considered decision I made almost 15 years ago when I move of to Ghantan to join Bulboard. But while "Dags" may not be say only of tex, I'll admit that consumers have taken Last issue, when the existre to jo lows softly was the first time

Baha Mon's albam of the same name did not post a gain over prior-sisue sales. Now the title recovers momentum in a 11th chart week, scoring its fifth Greatest Gainer award as it moves "T-ow tha 170-obm is spke (116,500 units). In the past two years, only one title, Santana's "Supermatural," which won eight such trophies, has had The Billboard 200's largest unit gain more than "Total disclosure forces me to admit that although Yankee Stadium's post-game ritual remains loyal to Sintary, I did hear

"Dogs" during a late-inning rally that helped the team upend the Outlined Albeltes in the first round of playoffs. The song has claiming to be the first to bring it to baseball—which figures a claiming to be the first to bring it to baseball—which figures a claiming to be the first to bring it to baseball—which figures will be the best of the first to bring it to baseball—which figures to will cell whether "Dogs" will be a permanent fixture at ballgames, bothing meth radium permanials at Garq Gitters." Noc. And find as fat as Los Det Blos "Macarena." I've got a feeling we'll know as soon as not senson.

IFPI Seeks Political Aid To Clamp Down On Thriving Piracy In Ukraine

LONDON-The International Fed eration of the Phonographic Industry (IFPI) is hoping that political pressure will help the music

industry in its battle to clamp down on Ukraine's rampant piracy prob-Despite an agreement signed by President Clinton and his Ukrainian counterpart, President Leonid Kuchma, to bring the piracy issue under control, IFPI officials visiting Kiev eseller this month learned that the problem is as bad as ever, if not

An IFPI delegation, made up of international and Ukrainian recording industry executives, visited Kiev Oct. 19-20 to raise awareness of the fight against international music piracy and the measures needed to help develop a thriving Ukrainian music market.

inued from page 10)

tional Federation of the Phono-

graphic Industry (IFPI), were

disappointed with the draft leg-

islation. In particular, major con-

tent-provider groups such as the

music industry labeled the origi-

nal proposal as inadequate for the

received the Copyright Directive

documentation by Tuesday (31);

the to carry out the "second

they then have up to three

reading" of the legislation. A vote

MEPs were due to have

the ministry of foreign affairs, the ministry of education, and the state Steßen Krawezyk, IFPI director for Eastern Europe, tells Billboard, "We met with a key member of the Ukrainian parliament who russ the intellectual property committee, and

we also had meetings with various key legal advisers to the government. We had hoped to get some positive news on their legislative efforts to combat piracy, but we did not out the good news we were expecting." In a country where the level of

piracy on international repertoire reaches more than 90% and local repertoire reaches between 80% and 90%, the need for new legislation is obvious, but the music industry delegation was "extremely disuppointed" at the lack of progress made by the

liament at some point early in

2001 to approve the legislation

Jay Berman, IFP1 chairman

CEO, says, "We are trying to

make a few minor changes Ito a

couple of sections in the draft

directive! but nothing that would

undo the fundamental document

exercise, the IFPI on Oct. 24 held a "Friends of Music" evening in

Strasbourg, France, home of the European Parliament. The event

included a performance by IFPI

Meanwhile, in a "soft" lobbying

and any amendments.

as it exists today."

COPYRIGHT DIRECTIVE DRAFT GETTING SECOND LOOK

1PP1 estimates. Ukraine has one of the world's highest piracy ratesmore than 15 times the European Union (EU) average

In its "Special 301" report earlier this year, the U.S. trade representative (USTR) stated that, in the Ukraine, "(the) U.S. industry estimates that losses to the music industry alone are \$210 million" because of

In addition to Krawczyk, the IFPI delegation included Joe Governts and Alex Kasparov, president and VP of marketing for Eastern Europe, respectively, at EMI; Oleg Dolinsky, esident of Comp Ltd.; Andrey Dakhovskyy, general director of Ukrainian Records; and Victor Pavlenko, general director of the Tavryiskie Igry entertainment

introduced onstage by Nobel

Peace Prize winner and MEP

The Friends of Music program

John Hume.

rainian government) are pushing through copyright law amendments that are not taking any of the recording industry's concerns into account. They are slowing down and watering down the agreed CD plant

regulations and therefore are most likely not to meet the deadline of the joint U.S./Ukraine action plan, and that will definitely lead to diplomatic problems Krawczyk says the problems seem

ment agencies that cannot agree to the text of the draft copyright laws. "All of these reasons disregard [pledges made] at the highest levelnamely the action plan signed by Bill Clinton and President Kuchma, which very clearly outlines the results [Ukraine] has to achieve," he

Kraweryk adds, "The No. 1 reason for this trip was to bring support to the local record companies. [The lack of progress) might be disappointing for the international recording industry, but it's certainly at least as disappointing for the Ukrainian record companies. The local companies, two of which are now licensees of foreign companies (EMI and Universal) are trying to build up a healthy market.

allows prominent artists to meet with MEPs in an informal setting; in the past, it has involved here. They are taking an interest speeches and debates with with the positive intention of devel-Europe's regulators. Previous oping this market. In that respect participants include Sir George this is a major setback." Another sticking point that po-tentially could land Ukraine in pol-Martin and the late Sir Yehudi

itical hot water is the reopening of its An IFPI representative comments, "The Corrs' performance pirate CD plants. "The plants were before some of Europe's top very briefly closed in June but are politicians and legislators belos still operating," Krawczyk reveals. us to stress the importance of the We increasingly find evidence of very recent releases. I think the host place in European culture and example is the Madenna 'Music' officers which was released Sept 10Ukrainian-made illegal copies, includ ing bonus tracks, in countries all over the place. They've turned up in Prague, in Turkey, in Israel, and in Poland. Actually, the Ukrainian plants had the release before the official release date. So in August, illegal copies of 'Music' were already being found in the marketplace, and forensic testing shows that these were made in the Ukraine

The IFPI is now looking for diplomatic pressure to be applied, and the organization is hoping that the threat of the USTR Special 301 process-which, if enacted, could severely hinder Ukraine's economy-may help to reverse the coun try's apparent U-turn on its copyright law promises. The next step will be to get the

international community to address Ukraine to get them back on track and to get this knowledge back into the minds of the decision makers that there is some urgency. And from the U.S. side, the next step will be to review the situation and see what they have to do within the frame work of the Special 301 process," says Krawczyk.

He says, "I'm glad to say that at this point in time everybody is on board so that the U.S. and the EU are address ing this at the highest level, and I think that we will be having some sort of showdown (with the Ukrainian gov-ernment) in the coming months."

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A new Billboard Challenge begins every Thursday This week's champ is D. Esmand of Mayfield, Ohro News contact Jonathon Cohen accohen@billboard.com

FOR THE RECORD Lisa Angelle is the first artist to host "VH1 Country," not VH1 as reported in the Oct. 21 issue of Billboard. The program is called "VH1Country Introduces

Lisa Angelte."

A story in the Songwriters & Publishers section in the Oct. 28 issue incorrectly identified the Corrs as signed to a publishing agreement with BMG Music Publishing. While BMG Music Publishing has cuts on the Corrs album co-written by Corrs producer/co-writer Robert John "Mutt" Lange, the Corrs have a publishing deal with Universal Music Publishing.

the arts." MTV2 AIMS TO BECOME MAJOR VIDEO NETWORK (Continued from page 10)

Already on MTV2's programming slate is a Web-oriented viewerrequest program called "Control Freak," which is expected to be on

completed. MTV2 will eliminate the Box's main "jukebox" feature of charging viewers a fee to request videos shown on the network.

"We're still committed to our No. 1 goal; breaking new artists and being a partner to the music indus-

try," says Cohn.
"MTV2 has always been great for the air by the time the transition is real music fans," says Epic Records senior director of video promotion Evan Prager. He adds that MTV2's expanded audience reach will be "the biggest opportunity" to come along in a while for video promoters. "It's too bad that we'll be losing the Box, but with MTV2's expansion, it's almost

like a new outlet has been added." Keeping MTV2 a music-oriented network with an innovative mix of videos is also a concern for many in the music industry (Music to My

Ears, Billboard, Aug. 2, 1997). "I hope we don't start seeing [MTV non-music shows] The Res World' and 'Road Rules' on MTV2," says Prager.

"MTV2 will stay 100% focused on music, with 95% music video asserts Cohn, "We don't want MTV2 to have the stricter playlist that MTV has, and we want to keep the s taneity that people love about MTV2." Cohn adds that MTV2 will keep its music mix of pop, rock, R&B, and hip-hon but that MTV2 will add sensorate blocks of programming devoted specifically to rock and R&B/hip-hop that MTV2 will add concerts to its longform programming MTV2, which has been commercial-free since its launch, will become an advertiser-supported network in

In related news, MTV Networks arent Viacom reports that MTV Networks' third-quarter pro forms earnings jumped 24% to \$375 million from \$302 million last year. The company attributes the gain to doubledigit increases in advertising revenue at MTV and VH1 and increased affil-

Assistance in preparing this story was provided by Brian Garrity.

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BILLBOARD NOVEMBER 4, 2000



More 'Sparkle' Added To Music Video Conference

been added to Billboard's Music Video Conference, which takes place Nov. 8-10 at the Universal Hilton in Universal City, Calif. an opening-night reception sponsored by Motown Records, which

will include a performance by R&B artist Sparkle, who was introduced to the music world two years ago by superstar R. Kelly. Their duet, "Be Careful," hit No. 1 on Billboard's Hot R&B/Hip-hou Recurrent Airplay chart in 1998, She is back with her new album "I Told You produced by

Steve "Stone" Huff of Stone Productions. Motown will also be videos on a large services in the conference hall of the hotel. The second night will include an MVC Hanny Hour spon-



watch brondcast-quality content such as music videos and concerts. in 360-degree video. The conference's closing night belongs to the annual Billboard Music Video Awards Show, Fore-Front recording sertist Starie Orrico has been added to the list of presenters for the show, joining previously announced presenters R&B singer Dave Hollister, con-Carlisle, and heavy metal band

Coal Chamber.

mat, which enables viewers to

Several special events have | uine," hit No. I on Rillhours's Heatseekers chart in Sentember. Her "Genuine," video is a Billboard Music Video Award nominee for best new artist clip in the Contemporary Christian category.

Throughout the conference Intertrust Technologies will be providing attendees with free email access and digital rights management demonstrations. The Universal Hilton will have two special hotel video channels sponsored by Epic Records, whose channel will feature around the

clock new videos, and Atlantic Records whose channel will run several of the nominated local video shows from across the country. Other include Tommy Boy Records and Priority



a wide-range of topics including "Playing In The Big Leagues: How To Advance In The Music Video Industry," "Brave New World: How New Technology Is Changing The Music Video Industry," * Screening Room: Passing Judgment On New Artist Videos," and "Control Freaks: The Music Video Straggle For Control In Artistic Vision, Money, and Censorship. For more information about the

Billboard Music Video Conference, contact Michele Jacangelo at 646-654-4660 or visit our Website at www.hillboard.com/events/mvc. For hotel reservations contact the Orrico's debut album, "Gen-Universal Hilton at 818-506-2500

The 22nd Annual Billboard Music Video Conference & Awards Universal Hilton, Universal City, Calif . Nov. 8-10 For more information, contact Michele Jacangelo at 616-654-1660

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Here Comes The Man In Black

THE THIRD TIME IS definitely the charm for Johnny Cash, "American III: Solitary Man," his latest work on the American label, enters The Billboard 200 at No. 88, giving the Man in Black his highest-charting solo album in almost 30 years. The last Cash set to reach a higher position was "Man In Black," which peaked at No. 56 in Cash made his debut on Rick Rubin's America

leosedings label in 1994 with the first "American Recordings," which peaked at No. 110. "Unchained stopped at No. 170 in 1995, and a "VH1 Storytellers" set went to No. 150 in 1998. Last year, "16 Biggest. Hits" on Legacy/Colmbia found its

oked higher than "American III"

Kris Kristofferson, reulæd at No. 78.

Time" went to No. 2 in 1976

With the debut of "American III." Cash's album chart

span expands to 41 years and 11 months. That dates back

to the first appearance of "The Fabulous Johnny Cash"

the week of Dec. 8, 1968. That puts Cash in very rare con-

pany among artists with the longest album chart spans in

the rock era. The only artists with longer chart spans are Elvis Presley, Frank Sinatra, and Tony Bennett.

Country Albums at No. 11. It's his highest debut in this

chart's history, and not counting the "Highwayman" sets.

his highest-charting country album since "One Piece At A

Two collaborative offorts have

in recent years, "Class Of 5%," which resulted Cash with

in labelmates Carl Perkins, Jerry Lee Lewis, and Roy Orbison, reached No. 87 in 1986. Four years later, "Highwaymen 2," with Willie Nelson, Wayton Jennings, and

list of No. 1 titles that have had the longest reigns on the Hot 100 in 2000. No one will eatch "Muria Maria," which gave Santana Featuring the Product G&B a 10-week run. Second piace is now a three-way tie among "I Knew I Loved You" by Savage Garden, "Music" by Madonna.

NDEPENDENT'S DAY: Every commercial single released by Destiny's Child has reached the too 10, so it's

no surveise that "Independent Women Part 1" (Columbia) is jumpin' jumpin' 15-7. What is surprising is that the

soundtrack cut has done so well before its parent movie is

nt titles in the top 10, as "Jumpin", Jumpin" is still per-

forming well, sliding 6-8 at the half-

year mark. "Independent" isn't the

only "Charlie's Angels" track mak ing chart noise. "Angel's Eye" by

Aerosmith leaps 24-6 on Main

released. "Charlie's Angels" opens in theaters Nov. 3. The "Independent" leap gives Destiny's Child two adja

and "Come On Over Baby (All I Want Is You)" by Christina Aguillera, which were all on ton for four weeks each. If Aguilera is No. I next issue, she'll have second place all to herself STILL HERE; British trio BBmak descends slowly on e Hot 100 with "Back Here" (Hallywood), which only

slips one notch to No. 37 in its 28th chart week. That's because of its newfound sirplay success at AC radio. The track is the new No. 1 title this issue, making BBnuk the first Brits to rule the AC chart since Phil Collins did it with "You'll Be In My Heart" in the summer of 1999.

YEAR-TO-DATE

ALBUM FORMAT

SALES BY

1999

453,859,000

BABY LOVE: With the year by Fred Bronson almost at an end, there is a new contender for the runner-up slot on the

MARKET WATCH

œ

CASSETTE 80,699,000

OTHER 1,221,000

YEAR-TO-DATE OVERALL UNIT SALES

1999 2000 TOTAL 605.267.000 607.246.000 (UP 0.3%) **ALBUMS** 535,779,000 561,817,000 (UP 4.9%) SINGLES 69,488,000 45.429.000 (DV 34.6%)

14,327,000

LAST WEEK

13,555,000

CHANGE

LIP 5 7%

NOEPENDENT

MASS MERCHANT

HONTRADITIONAL

13.476.000 LAST WEEK 12,606,000

> CHANGE LIE 6 956

13.373.000 11.939.000 CHANGE CHANGE UP 7.1% UP 12.9%

302,468,000

81,632,000

143,649,000

8 030 000

80 775 000 (DN 24 7%) 1.317.000 (UP 7.9%)

2000

499,725,000 (UP 10.1%)

851.000 LAST WEEK 949.000

CHANGE DOWN 10.3% THIS WEEK

1,434,000 CHANGE DOWN 40.7%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE 2000 CHANGE

307,529,000 89,808,000 153,245,000 11 235 000

UP 1.7% UP 10% UP 6.7% UP 39.9%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY www.billboard.com BILLBOARD NOVEMBER 4, 2000



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